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Editor's Note

Readers of the *Translation Quarterly* may have noticed that it has been some time since the last issue (No. 41) appeared. Some unexpected delay was experienced in the production of the present issue due to the typesetting of Bahaa-Eddin M. Mazid's article on "English-to-Arabic Subtitling". With the author's consent, the Arabic characters, which the article originally contained but which could not be satisfactorily handled in the typesetting, have been removed. This, however, in no way affects our readers' enjoyment of the article, which is an exciting exploration of the issue of "corruption" in English renditions of colloquial Arabic, especially as it pertains to the obscenities and vulgar expressions found in film dialogue. It is the first time that the *Quarterly* publishes something by an Egyptian scholar, which represents a bold move in the right direction, just as some years ago it carried a piece by the Russian translation scholar Evgenia Terekhova, who attended the FIT's Third Asian Translators' Forum in Hong Kong and gave her paper to the journal (see Issue 29). The reader may also find it interesting to compare Mazid's article to Sunny Tien Yuk's "The Translation of Shakespeare's Suggestive Language" in our last issue.

In recent issues we have published several articles by young scholars from the Mainland who chose Hong Kong as a place to pursue their postgraduate education in translation studies. Some have already completed their Ph.D. work; others are putting the finishing touches to their theses. In the latter category is Li Bo, who seeks, in his article on "The Translator's Invisibility and Presence", to bring a new perspective to bear on the seemingly endless discussion on Yan Fu's adaptive strategies in his translation of Huxley's *Evolution and Ethics*. The reader can judge for himself whether the translator's strong presence in the translated text is made more understandable when seen in the context of the current discourse on the "spirited" or "abusive" translator by many eminent theorists in the field.

Concluding the issue is Laurence Wong's attempt to reconsider poetry translation from English into Chinese from a multiplicity of perspectives. How can the translator possibly take care of all the features of rhyme, metaphor, simile, rhythm, personification, etc., which demand his attention, almost all at the same time, while struggling to capture the meaning expressed? Drawing on extensive examples of Chinese translations of poems by Byron, Milton, Yeats and Shakespeare, he displays a heightened sensitivity to the textual complexities that the poetry translator has to grapple with. He is one who attempts the impossible.

For the production work on the present issue, special thanks are due to Li Bo, who helped proofread a couple of the articles included here; to Samantha Li, whose expertise in transforming manuscript into printed work has been indispensable since 2001; and to Robert Neather, who commented at length on Mazid's

article and gave practical advice on how to tackle some editorial hassles.

Leo Chan

Spring 2007

English-to-Arabic Subtitling:
Culture and Ideology, Linguistics and Pedagogy *

Bahaa-Eddin M. Mazid

Abstract

This study examines mistranslations and "corruptions" in English-to-Arabic subtitling. It begins with a consideration of different factors in the subtitling process, in particular the notion that subtitling may be approached as a special form of interpreting in which various different semiotic codes are involved in a complex interplay. It then proceeds to a detailed analysis of errors seen in the subtitles of several English-language films and TV dramas. These errors involve such areas as literalness, inattention to context, unnatural expressions, foul language and levels of formality in translation, and for each case-example, suggestions for improvements are made. The paper concludes with a consideration of key linguistic, ideological and pedagogical issues highlighted by the examples, and argues that Arab academia should pay far more attention to what is still a heavily under-researched field.

Introduction

The French *les belles infideles* both metaphorically represents

translation as a woman and suggests that a translation can either be beautiful or faithful (Chamberlain 1999: 315). The faithful and the beautiful remains a utopic ideal in translation. The Italian *Traduttore traditore* ("Translator, you are a traitor"), although overgeneralized and cruel, is discomfortingly true in many cases. Some of the "treasons" in translation are quite intentional, but many are not. In either case, the result is the same: corruption of the original in different degrees depending on how "dishonest" the translation is. Corruption can amount to a scandal and "scandals of translation" may appear where we least expect them, for instance in the April 1990 issue of the *Courier*, a monthly magazine published by UNESCO to promote intercultural understanding (Venuti 1998).

Whether they are corruptions resulting from lack of knowledge or mastery of either the source or the target language (SL and TL, respectively), or intentional distortions of a source text (ST) for ideological or pedagogic purposes, such mistakes have stereotypically been examined much more often in written than spoken texts. One area that remains under-represented in translation studies, due to the overall lack of attention to the translation of spoken discourse, is translation on screen, or audiovisual translation (AVT). As Baker and Hochel (1998: 76) observe: "The transmission of cultural values in screen translation has received very little attention in the literature and remains one of the most pressing areas of research in translation studies".

The present study provides an investigation of **a sample of Arabic subtitles on English movies and TV dramas**. The goals of the study are: (i) to identify and account for some patterns of "corruption" in these subtitles; (ii) to provide some suggestions for fixing such subtitling problems; and (iii) more broadly, to provide some guidelines for doing, and teaching, Arabic subtitling of English audiovisual texts. To achieve these goals, the study starts with a brief note on subtitling as a mode of

interpreting that mixes the spoken with the written, of subtitling as opposed economically, linguistically and ideologically to another mode of AVT—dubbing—and of the main constraints and pressures under which subtitlers work. Next, the introduction touches on some problems of subtitling and how they arise, as well as the skills and strategies that subtitlers may use to overcome the lack of equivalence between the SL and the TL. The investigation of the sample problem areas in Arabic subtitles on English movies and TV dramas starts with a note on the sources of the data and the method used in dealing with them. Then, the problems identified in the texts are categorized and analyzed. The discussion of the problems and the analysis thereof address some of the major issues in translating between Arabic and English in general and in doing English-to-Arabic AVT in particular.

Subtitling as Translation

Subtitling is, at least partially, one mode of interpreting—the translation of spoken discourse. Interpreting is becoming more and more conspicuous and important mainly because of the ever-increasing importance of such political discourse genres as press conferences, speeches, press releases and negotiations, the general shift to a multimedia culture where the written word has lost much of its centrality and the subsequent rise of such media discourse genres as movies and TV dramas, in addition to the ever-increasing legal, medical and social encounters and transactions between people who speak different languages.

Some of the major insights into interpreting can be useful in approaching subtitling as well. For example, it should be examined as "an act of communication" or a "communicative event" (Nida 1964: xx). In this event, at least three participants get involved: a **representative**

of a government authority or of social services who speaks one language, a **person** in need of services who speaks another language and an **interpreter** who speaks both languages (Anderson 1976: 210). In subtitling, the first participant is (the human agent/s behind) the text on screen, the second is the audience, and the third is the subtitler. The subtitler is not as invisible or neutral as some might be tempted to think. (For similar views on interpreting, see Berk-Seligson 1990; Fenton 1997; Fowler 1997; Davidson 2000; Roy 2000.) The extent of subtitlers' agency and participation in the subtitling communicative event varies in accordance with personality, training, culture, text and context, and situation. The kind of training required for subtitling, as elaborated below, is a mixture of training for translation and training for interpreting.

Subtitling vs. Dubbing

Dubbing is "the technique of post-synchronization consisting in the deleting of the original voice of the actor pronouncing the text during the shots, and its substitution with another recording" usually in another language (Osimo 2004). In dubbing, a form of "ventriloquism", the issues of "authenticity and originality" become meaningless. The dubbed movie, drama or program, the TT, is "a new and fundamentally recontextualized" version of the original. The original, the ST, becomes a mere "blueprint, which shifts its status from that of a finished and culturally specific text to that of a transcultural denationalized raw material, which is to be reinscribed into a new cultural context" (Ascheid 1997: 33). In Venuti's (1995) words, the original movie or drama is "domesticated" and its foreignness "minimized" (Munday 2001: 146).

Dubbing, therefore, has "a normalising and neutralising effect, depriving source text producers of their voice and re-expressing foreign cultural values in terms of what is familiar (and therefore unchallenging) to the dominant [target] culture" (Hatim and Mason 1997: 145). The "invading" movie is tamed in the receiving culture artistically, linguistically and ideologically: "the original performance is altered by the addition of a different voice" (Mera 1999: 80), which is borne out in the frequent incongruities between what the real actors say (in the source piece) and the movement of the new actors' lips (in the dubbing).

The incongruities are a reminder that the dubbed version is a translation. When the actors' lip movements in the original synchronize with the sounds produced by the actors in the dubbing, there remains the problem of the incongruity between the language that viewers hear, Arabic for example, and the scenery, clothes, environment and artifacts that normally come from a different culture, US culture for example. The situation is even more complicated when we think of the polyglossic nature of the Arabic language. Some of the very slangy and informal expressions in English are rendered in a very standard Arabic, which becomes an object of parody and mockery among Arab viewers of dubbed movies and TV dramas. This might be the case also with subtitling, although in a substantially different way.

There are two main kinds of subtitling: one used as a **physical aid** for the hard of hearing and the other used as a **linguistic aid** for those who are not familiar with the language spoken in the audiovisual ST (Osimo 2004). We still can end up with four types if we take the **interlingual/intralingual** distinction into account. In the present study, the focus is on interlingual (English-Arabic) subtitles used as a linguistic aid. In this sense, subtitling provides an example of the "crossover between an oral ST and a written TT" (Hervey and Higgins 1992: 159). In films, TV dramas and other genres, subtitles are caption-like translations into a TL. They are written versions of the dialogue, narration and lyrics in the ST. Thus, the transfer is double: from SL to TL and

from speech to writing. Subtitling, "being diasemiotic by nature, shifts this balance by 'crossing over' from speech to writing. Naturally, this changes the working strategies of the translator as well as viewers' strategies of reception, vis-à-vis dubbing" (Gottlieb 2004: 86).

In subtitling, the ST is not domesticated and the TT does not claim the status of an original. Subtitling, rather than tame the foreign ST and accommodate it to the target culture (TC), sends viewers "abroad" (Munday 2001: 147, citing Venuti 1995). It retains the "foreignness" of the ST: "hearing the real voices of the characters not only facilitates understanding in terms of the specific dialogue or plot structure, but gives vital clues to status, class and relationship" (Mera 1999: 75). Whatever is lost in the subtitles can be made up for with a little knowledge of the SL and understanding of the context and the nonverbal communication signals used.

In both dubbing and subtitling; in fact, in all cinematic and televisual texts, viewers have to deal with four types of semiotic codes. Following Baker and Hochel (1998), the four codes are: **the verbal-auditory** (dialogue, background voices and lyrics); **the nonverbal-auditory** (natural sounds, sound effects and music); **the verbal-visual** (subtitles and any writing within a movie or drama—letters, posters, books, newspapers, graffiti, or ads), and **the nonverbal-visual** (the composition of the image, camera positions and movement and the general flow and mood of the movie or drama). In dubbing, the verbal-auditory code is silenced in favor of TL voices; in subtitling, this code remains intact. It is translated into the TL and translation becomes part of the verbal-visual code in the new text—the TT.

Thus, subtitling is more economical than dubbing. The latter requires a whole cast to do the speaking on behalf of the original actors. Moreover, the new voices should be synchronized to match with the lip movements of the actors in the ST. The economic factor accounts for

the preference of subtitling in some countries such as Egypt (Leaman 2001: 45). On the other hand, subtitling, as already indicated above, is more authentic than dubbing, not only in the sense of maintaining the foreignness of the ST, but also in the sense of preserving "the integrity of a holistic performance" (Mera 1999: 75). Subtitling does not "fundamentally tamper with the original text; rather, it adds something to facilitate its understanding" (Ascheid 1997: 34). One of the outcomes of this is that it offers a good opportunity for those who want to get exposed to a foreign language in a natural setting. Ironically, it is this very aspect of subtitling that is responsible for many criticisms thereof. In dubbing, viewers do not have a chance to compare with the original. In subtitling, the mismatches between the subtitles and the ST dialogue, observable only to someone who is familiar with the SL, can become "a hindrance to the potential enjoyment" of the movie, TV drama or program (Mera 1999: 79).

There are other differences between the two modes of AVT—the "supplementary" mode of subtitling and the "substitutional" mode of dubbing (Gottlieb 2004: 87). Subtitling can more easily accommodate non-verbal signals such as notice-boards and non-spoken demarcations of time and place, e.g., "New York 1960". However, interjections and emotional outbursts can be more easily captured in dubbing. Moreover, there is a lot of reduction in subtitling due to many constraints that are discussed below. A great deal of the ST dialogue is "lost in translation". What is really not lost in subtitling, in the case of translating into Arabic, is the harmony between modern Standard Arabic (SA) and the written mode of subtitles. In a movie dubbed into Arabic, a dialogue between spouses in bed in SA is very hard to believe. This is not a serious hindrance in subtitling because of the stereotypical association between writing and SA.

The choice between subtitling and dubbing depends on many

factors—linguistic, economic and ideological. An ideology where the Other should be silenced in favor of the Self normally prefers dubbing. Subtitling results in the perception of "difference" rather than the confirmation of "sameness" and identity. This may lead to "a considerable loss of pleasure during this experience" (Ascheid 1997: 34). Viewers will differ in their perception of the two AVT modes depending on their familiarity with and attitude to the SL. Some will be upset by the "cultural discount" (Hoskins and Mirus 1988; 1990) that a foreign program, movie or TV drama undergoes when it is dubbed or subtitled. There is obviously less discount in subtitling. Yet, subtitles distort the cultural and linguistic aspects of the foreign program, movie or TV drama in their own way, as will be demonstrated below.

Constraints on Subtitling

Subtitling is "a form of gist translation". There are very "tight constraints" in terms of time and space (Hervey and Higgins 1992: 159). Only a limited number of characters/letters are permitted, or feasible, in a subtitle (some 32 characters, two lines maximum) and the viewer of a film must be given enough time to read and understand a subtitle and to "absorb the visual image which it accompanies". Moreover, a minimum time must be allowed between each two subtitles, "even though the moving image is continuous" (Lewis 2004: 106). To further tighten the constraints, a good subtitler will aim at reproducing not just the meaning, but also the "characteristics of the oral style of the ST", e.g., "social register", "tonal register", "dialect" and "sociolect" (Hervey and Higgins 1992: 159). It is sometimes almost impossible to capture everything in the ST dialogue—false starts, repairs, overlaps and whispers, to mention only a few features. It is also very difficult, though extremely

commendable, to ensure that the subtitles do not obstruct viewers' enjoyment of the ST (Bogucki 2004).

A very serious challenge to subtitlers, and in fact to all translators, is whether to translate a taboo word in the ST into an equivalent **taboo** word in the TT. Taboo words are just one part of the story. Any cultural or ideological element that is alien or not acceptable in another culture remains a problem in subtitling. To domesticate or foreignize is a question that will be answered differently by different people in different circumstances. Weston (2003: 148) suggests that the function of a translator is "to reproduce in the TL as accurate as possible an equivalent of the content and form of the SL text, having regard, where legitimate choices of nomenclature or style arise, to the function of the original, the purpose of translating it and the translation's intended readership". The question remains open: how far should a subtitler have "regard" to his/her audience? In subtitling English into Danish, for example, Gottlieb (2001: 249) suggests that subtitlers have four options: total surrender and overt Anglicism, covert Anglicism (unnatural-sounding, English flavoured Danish constructions), adoption (use of commonly accepted English idioms) and fully Danish idiom. The road taken by a subtitler reflects his/her education, including the subtitling or translation training s/he has received, his/her cultural background, including his/her notion of the Other, as well as his/her perception of what is ethically sound and what is acceptable in the community.

A Necessary Evil?

That subtitling is a necessary evil—"un mal nécessaire" (Marleau 1982)—should be too obvious to merit much elaboration. It is "necessary" because not all viewers of a foreign movie, TV drama or program are

familiar with its language. Many of those who are find it easier to glance at the subtitles than decode the ST dialogue. This is not, pedagogically, a good habit and almost every teacher of English in the Arab world has at some point warned his/her students against relying on the Arabic subtitles on a movie in English. Williams and Thorne (2000) report on how students learning foreign language subtitling acquired impressive language skills simply as a byproduct of their subtitling practice. On the other hand, subtitling is "evil" because of the many corruptions and the many distortions of the ST.

"All of us have", Nornes (1999: 18) reminds us, "at one time or another, left a movie theater wanting to kill the translator. Our motive: the movie's murder by 'incompetent' subtitle". "The original, foreign, object—its sights and its sounds—is available to all, but it is easily obscured by the graphic text through which we necessarily approach it. Thus, the opacity or awkwardness of subtitles easily inspires rage". Corrupt subtitles can be very upsetting for those who are familiar with the ST: "It is an act against nature, an assault on decency … a monster" (French filmmaker Jacques Becker 1945, cited at Piette 2002: 191). (For more complaints and case studies of corrupt subtitles, see also Gottlieb [2001], Jackel [2001] and James [2001].)

Where does the corruption come from? One source that Nornes already suggests is "incompetence"—lack of training, inability to handle idioms, formulaic expressions and figurative language, and so on. Literal translation and lack of sensitivity to context and tone are important indications of incompetence: "all the more important is the tone in which [words] are said … Vibrations of the voice may mean many things that are not included in the meaning of the word itself" (Balázs 1970: 227). The incompetence is often tolerated by filmmakers because of "subtitling's ancillary, even hidden, position in the film's journey from production to exhibition" (Nornes 1999: 18).

Strategies and Skills

The pressure to give a gist translation in order to meet the spatio-temporal requirements referred to above is another source of corruption in subtitles. Gisting may be achieved through any of the following strategies: **condensation** (eliminating redundancies automatically while retaining the main stylistic features of the ST), **decimation** (abridging expressions and reducing content), or **deletion** (omitting "repetitions, filler words and tag questions") (Gottlieb 1998, cited in Schwarz 2003). In some cases, the reduction or gisting is "innocent". For example, someone waving "Good bye" in an English movie is intelligible enough without an Arabic subtitle—unless it is not a simple straightforward goodbye. In other cases, the reduction reveals either a lack of competence in some aspect of the SL or an attempt to accommodate the foreign culture to the local norms and values.

Professional subtitlers know how to hide incompetence when dealing with a problem area in the ST, e.g., cultural terms, names of places and persons, currencies, obsolete words, taboo expressions, proverbs and proverbials, puns and wordplay, acronyms and songs. They may use what Katan (1999: 147-157) calls **chunking**—the change in size of something, e.g., a text. The size might be changed through **chunking up**: from narrow to broad, e.g., "cow" becomes "animal", **chunking down**: from the generic to the specific, or **chunking sideways**: using an equivalent or a synonym. In dealing with metaphors, puns and wordplay, subtitlers have many options: translate (if possible), paraphrase, replace with an equivalent from the TT, or avoid altogether (cf. Delabastita 1999, cited in Schwarz 2003). A great deal of culture and ideology can be "lost in translation" when any of these strategies is used. Politeness is a case in point. Hatim and Mason (1999), starting from the general observation that politeness is "inevitably underrepresented" in subtitling

(431), analyze a sample of French-English subtitles and find out that there is a general preference for brevity (437) at the expense of elaborate politeness strategies. The politeness strategies—and consequently "the interpersonal dynamics"—of the exchange are only "partially relayed" in the subtitles. The outcomes of this are many. For example, the audience may have wrong impressions about characters' tentativeness or directness based on the subtitles (444).

In order that such strategies may be used effectively, they should be part of a broader spectrum of skills which includes, in addition to the basic skills of interpreting: **listening** attentively, getting the content and the main idea; **reading/viewing** the screen for visual and non-verbal clues which make up the context and the paralanguage of the message; **translating/interpreting** all of the above, in an effective, honest, natural, clear manner, observing the special style of the message subtitled; **considering** the register of the language of the subtitles; **creating** easy-to-read subtitles which enable the viewer to absorb the ST's meaning as effortlessly as possible while ensuring total comprehension; and **displaying** the target language version in an aesthetically pleasing, accessible and consistent way on the screen (Williams and Thorne 2000: 219-221).

Giving more attention to teaching and assessing such strategies and skills is likely to validate the impact of subtitling on learning a foreign language. In the case of English, which is now a "brother tongue" (Gottlieb 2004: 84) in almost every country, at least in the Arab world, subtitling has had a number of important linguistic-political implications. It has been found to be "instrumental" in improving reading skills, "boosting foreign language skills", "facilitating easy and cheap international program exchange" and "cementing the dominance of English" (Gottlieb 2004: 87) through promotion of English loan words, formulaic expressions and chunks. Whether this cementing, which results

in more and more **Anglification** (Gottlieb 2001; 2004) of the world, is desirable or not, depends on our attitude toward English. Whatever this attitude might be, the pedagogical impact of doing subtitling and getting exposed to subtitles should not be underestimated. Because of the multisemiotic nature of subtitling, it offers a "holistic", "enjoyable" approach and a variety of learning activities in discourse and text analysis and translation, e.g., media text analysis, script analysis, translation, editing and spotting/cueing (Neves 2004: 129-130).

Remarkable Gap

The "revolution" that AVT has been undergoing is borne out in "the significant rise in the demand for audiovisual products as well as in their availability" motivated by the "explosion" in the number of international, national, regional, and local TV channels, the diversity of multimedia and televisual products, and the increasing demand for e-learning and other related factors (Cintas 2003: 193). Yet much remains to be accomplished. Although translation of written texts is receiving more and more attention as a discipline, at least as an essential course in any department of foreign languages, and despite the growing importance of AVT, "very few educational institutions around the globe have taken up the challenge to teach dedicated modules on any of the translation modes in general use in the world of audiovisual products" (Cintas 2003: 200). In the same vein, very little scholarly attention has been paid to AVT, or indeed to interpreting in general, compared with the study of translation of written texts. The volumes cited in the bibliography of this study indicate that the gap is being filled both in Western and East Asian academia.

The situation in the Arab world is different. Given the number of

Arab-based TV and radio channels broadcasting (mainly Anglo-American) foreign movies, TV dramas, serials and programs throughout the day (e.g. MBC2, One TV, In TV), or for long periods of time on a daily basis (e.g. Infinity, LBC), the total absence of research on dubbing and subtitling in Arab universities is really surprising. Still more shocking is the remarkable lack of undergraduate courses and graduate training on AVT. The financial aspect is not the most important factor, because even the most well-equipped and well-financed Arab universities have not thus far given enough attention to teaching AVT. Some exceptions do exist and there seems to be a growing awareness in Arab academia of the importance of the topics and issues addressed in this paper. This awareness is yet to materialize in a solid research base.

In order to explore the linguistics and politics of subtitling of English televisual and cinematic texts in an Arab context, the starting point is to push "the fact of translation out of the darkness" (Nornes 1999: 18), i.e. to remember that subtitling is a mode of translation; in fact, a very complex one where a spoken ST is rendered in written captions in the TL—Arabic—and that subtitlers are *visible*, although we do not know who they are in most cases. The ultimate goal should not simply be the spotting of corruption in subtitles. The goal should be to identify and account for the **patterns**, rather than idiosyncratic instances, of corruption in Arabic subtitles on movies, TV dramas and programs in English—an area flagrantly under-researched, if not totally ignored, thus far.

The present study seeks to contribute to "pushing" the fact of translation as a linguistic, ideological process in the subtitling of English televisual and cinematic texts into Arabic "out of the darkness". The terms and conceptualizations introduced thus far may provide some guidelines for researching this important topic as well as teaching subtitling in Arab universities. The analysis below points to some directions that

research in this area may take, some issues it may address and some factors that it should take into account.

Arabic Subtitles on English Movies and TV Dramas

Sources of Data

The data used in the present study is drawn primarily from three American movies—*Big Daddy*, *Tempted* and *Lizzie McGuire Movie* (*LMM*)—in addition to few examples from *Basic Instinct 2* (*BI2*). The following notes on the three movies are adapted from **Yahoo!Movies** and **www.hollywood.com**. Denis Dugan's *Big Daddy* (1999), also entitled *Guy Gets Kid*, story and screenplay by Steve Franks, starring Adam Sandler as Sonny Koufax, Joey Lauren Adams as Layly Maloney and Jon Stewart as Kevin Gerrity, rated PG 13 for rough language and some crude humor, is about a young man, Sonny, who is abandoned by his girlfriend for lack of ambition and inability to move ahead. A day later he has a five year old at his doorstep—the unknown son of Sonny's friend Kevin. In an attempt to show how responsible he is, Sonny lies to the social security guy and takes in the kid, Julian, as his own son. However over the time together, Sonny begins to love Julian and it becomes hard when the authorities eventually find out he is not who he claims to be.

Bill Bennett's *Tempted* (2001), rated PG 18, distributed by Gold Circle Films, and starring Burt Reynolds as husband, Saffron Burrows as wife and Peter Facinelli as lover, is about Charlie Le Blanc, a rich man in New Orleans, who finds out he does not have much longer to live. So he sets out to test the faithfulness of his beautiful young wife to see if she deserves his fortune by offering a handsome young man, Jimmy, a large sum of money to seduce his wife. The wife knows about the conspiracy

and starts planning to get rid of the husband using the lover. Things then get out of control: the husband and the lover's best friend is killed and the wife arrested. *Tempted* is much more daring than *Big Daddy*, as far as sexuality and language are concerned.

Jim Fall's *The Lizzie McGuire Movie*, a Walt Disney Picture, is about Lizzie McGuire (Hilary Duff) and her schoolmates who leave Disney's Los Angeles studio for a class trip to Italy. In Rome, Lizzie is mistaken for a famous pop star named Isabella and she is asked to play the role of the singer at a huge Italian music award show. It turns out Isabella had agreed to perform at the ceremony but backed out at the last minute, leaving her singing partner Paolo (Yani Gellman) with a legal problem. Lizzie agrees in part because she has a crush on Paolo and spends the rest of the trip preparing for the show. This is, at least in part, a movie about change, maturing and the transition from middle school to high school.

In addition to these three movies, data has also been drawn from several other sources: *BI2* (2006), an InterMedia production starring Sharon Stone and David Morrissey, rated 18+, is a psychological thriller with a lot of "foul language" and some softcore. *Scrubs* is a serial that features a number of doctors in a hospital environment. The examples that appear below are taken from the episode broadcast on May 20, 2005 on One TV. Some other examples are taken from the movie *Child to Many* (*CTM*) (Bahrain TV, Saturday, May 28, 22.00). The subtitles were done by a private company in Amman, Jordan. The example from the serial *Full House* is taken from the episode of Friday, May 27, 2005, MBC3. A few examples are taken from the American TV drama serial *The Young and the Restless* (*Y&R*) (One TV, Sunday May 29, 2005, 17.00) and one from *A Wedding Story* (One TV, Sunday May 29, 2005, 03.00).

The **selection of sources** is meant to provide a spectrum of contexts and uses of language. In the case of the three movies, there is a continuum of "clean" to "foul" language, indicated by the PG ratings. The data gathered is likely to pose different translation challenges for subtitlers and is thus likely to indicate different patterns of errors and strategies in English-to-Arabic subtitling.

Method

This is an exploratory, qualitative study. There are no statistics here—just an exploration of some instances of problems and issues in a small sample of Arabic subtitles. I watched the three movies—*Tempted*, *Big Daddy* and *LMM*—twice: once to acquaint myself with the theme, plot and characters, and next to identify the problems in their Arabic subtitles. Then, I checked my transcription of the English problem utterances against the English subtitles. The instances from the other texts came by chance. I still have a list of some hundred instances collected or recollected. These do not appear here because I could not identify the title of the movie or TV drama.

My comments on the sample subtitles are qualitative, based on my understanding of the STs. Thus, none of the statements made in the remaining part of the study should be taken as absolute or unquestionable. This is a first approximation to a very complex research topic. Each problem subtitle is followed by its transliteration and, whenever necessary, a back-translation to English. A suggestion is made whenever there is an obvious error. Here and there, terms referring to obscenity and foul language, too many to list in a single paragraph, are used freely, with no attempt at classifying them. One further limitation: the paper does not address linguistic, technical, linguistic, or ideological/cultural problems in Arabic-to-English subtitling.

Problems and Corrections

In this section, the major mistakes and problems identified in the

sample texts are categorized into: the issue of **formality**, insensitivity to **context**, **ungrammaticality**, unnaturalness and inaccuracy, **literal** translations and **foul** language—an umbrella term that covers obscenity, profanity, taboo and swearing. This is obviously an *ad hoc* categorization; many of the problem subtitles belong to more than one category.

1. Formality

♦ "Hey" (*Tempted*): "marHaban". This is the invariable translation of "Hey" here and in the other movies. Although the welcoming gambit occurs in many varieties of Arabic, e.g., "marHab assaaʕ" in the UAE, "marHab" in Egypt and "hala w marHaba" in Gulf Arabic in general, it can be overgeneralized, producing something that is simply inaccurate. Shouting "Hey!" at a bar waiting for someone to get him a drink, the private investigator in *Tempted* does not mean to welcome or greet someone. Here "marHaba" becomes flagrantly irrelevant.

♦ "Good to meet you" (*Tempted*): "surirtu bi liqaaʔikuma"; "Nice meeting you ma'am" (*Tempted*): "sarrani ittaʕarrufu biki ya sayidati". The translations could have been more accessible and still in SA, e.g., "furSah saʕiidah", which literally means "happy chance".

♦ Responding to "thank you" with a nod and a smile (*Tempted*) and "You are welcome" (*LMM*) are translated—"ʔinnak ʕala rruHb wa ssiʕah" and "ʕala rruHb wa ssiʕah", respectively. These are again unnecessarily formal, mostly unused, gambits which could have been replaced by "ʕafwan" or "ʔal ʕafw", both meaning "Not at all".

2. Context

♦ "intensity" (*Tempted*): "Hiddah". Referring to the wife being seduced, the young man hired to seduce her tells his friend that she has "this kind of intensity about her". The Arabic subtitle does not capture the real meaning of the word, given the kind of character that we

have in the movie. Layly, the wife, is profound and unfathomable. The Arabic word suggests that she is "sharp" and maybe "tough" as well. "ʔal ʕumq" ("depth") or even "ʔal ghumuuD" ("vagueness") may do here.

♦ "darling"—the husband addressing a barmaid (*Tempted*): "Habiibati". In Arabic, one never addresses a barmaid with "Habiibati". In most cases, a zero address form is used with strangers. The English endearment could have been skipped altogether.

♦ "free woman online" (Red Light TV): "marʔah Hurrah ʕala l khaTT". When a woman is described as "Hurrah" in Arabic, this means that she is noble, dignified and chaste. The classical Arabic proverb thus goes "tajuuʕu ul Hurrah wa la taʔkul biθadyayha" ("A noble woman would rather starve than live on breast-feeding other women's babies"). A more relevant translation of the word would be "mutaHarrirah" meaning "libertine" or "loose".

♦ "Do you want a father figure? 'Stop pulling your sister's hair!'" (*Big Daddy*): "hal taHtaaj shakhSiyyah ʔabawiyyah la tasHabi shaʕr ʔukhtik". Sonny is unable to move to the next phase of his life and his girlfriend is fed up with this. She tells him she wants a family and a stable life. He makes fun of the kind of person he believes she wants him to be, namely a father who keeps yelling at his kids "Stop pulling your sister's hair!" In addition to the obvious grammatical problem in "taHtaaj" ("want" or "need"—second person, masculine) where "taHtajiina" (second person, feminine) should be used, the subtitle does not capture the paralinguistic features of the original utterance. "hal turiidiina ʔaban mutasaliTan" ("Do you want a dictatorial father?") is a good SA alternative. An Egyptian Arabic option could be "ʔinti ʔaayzah si ssayyid yshkhuT wi yunTur fil beet".

♦ "Cadillac. I love it" (*Big Daddy*): "kadilak ʔinnahu yuʕjibuni". The clitics "hu" in "ʔinnahu" and "y" in "yuʕjibuni" refer to a masculine

singular, animate or inanimate. This is a wrong translation, since "it" refers to a car, which is feminine in Arabic. "ʔinnahu" and "yuʕjibuni" should be substituted by "ʔinnaha" and "tuʕjibuni".

♦ "Hooters" (*Big Daddy*): "huutirs". In addition to the mistake in reading the final "s" as /s/ not /z/, the subtitle simply **transfers** the word without looking at its cultural implication. Hooters is a restaurant chain in the US whose slogan is "delightfully tacky, yet unrefined" and whose success formula is "good food, cold beer and pretty girls" (www.hooters.com).

♦ "game" (*Big Daddy*): "liʕbah". This is correct as far as the dictionary is concerned, but in the context of the movie it simply means "mubaaraah"—the Arabic for "match".

♦ "I am good" (*LMM*): "ʔana bi khayr". In the context of the movie, the utterance is not a response to a "How are you?" Lizzie is asking her friend to make a wish. He feels he has got everything he needs— a trip to Italy in the company of his best friend. Thus, "la ʔaHtaaju shayʔan" ("I do not need anything") should replace or modify the subtitle.

3. Ungrammatical, Unnatural or Inaccurate

♦ "omnipotent" (*BI2*): "kulliyyat il qudra" is far more unnatural than, for example, "tastaTiiʕ ʔan tafʕal ʔayya shay?" ("She can do anything and everything"); "drug dealer" (*BI2*) is also unnatural and can be replaced by the more common "taajir mukhaddiraat" (lit. "seller of drugs").

♦ "really, really sorry" (*Scrubs*): "jaddu ʔaasif". "ʔaasif jiddan" is more palatable and still SA.

♦ "I didn't do well" (*Scrubs*): "lam ʔubli Hasanan". This must be a misprint or a slip of the pen. The correct form of the idiomatic expression should be "lam ʔubli balaaʔan Hasanan".

♦ "He's only a wuss" (*Scrubs*): "laysa siwa jabnanan". This is ungrammatical. A noun following "siwa" should invariably be in the genitive case. So, it should be "jabannin" or simply "jabaan".

♦ "You should go away a happy man" (*Tempted*): "yajib ʔan tarHala rajulan saʔiidan". "Go away" does not mean "depart" or "leave" in the present context. The sentence means "You should be happy with and proud of your wife"—"yajib ʔan takuuna saʔiidan wa fakhuuran bizawjatik"—because she did not succumb to the young man's magic. This is what the young man is saying.

♦ "May I get a drink around this place?" (*Tempted*): "hal li rajulin ʔan yatanaawala sharaaban fi haaða l makaan". This back-translates as "May a man have a drink in this place?" "hal li ʔan ʔatanaawala sharaaban fi haaða l makaan" is the accurate translation—the clitics "i" in "li" and "ʔa" in "ʔatanaawala" refer to a first person singular.

♦ "I am attached" (*Tempted*): "ladayya raabiT". "ʔirtibaaT" rather than "raabiT" is commonly used in Arabic to indicate an attachment or a commitment. Thus, "ʔana murtabiTah" sounds more Arabic.

♦ "Most beautiful wood I have ever seen" (*Tempted*): "ʔal khashab ul ʔajmal ul laði raʔaytuhu ʔabadan". This does not sound Arabic. "ʔabadan" ("ever") is misplaced at the end of the sentence. It should be substituted either with nothing at all or with something like "fi Hayaati" ("throughout my life"). An even more Arabic version could be "ʔajmal ma raʔayt min al ʔakhshaab/ʔanwaaʕ il khashab".

♦ "last three weeks have been crazy" (*Big Daddy*): "mujanninah". The Arabic word, which does not sound Arabic, back-translates into English as "maddening". That the three weeks were "crazy" means they were "crowded" ("muzdaHimah") or "confusing" ("murbikah").

♦ "Don't die" (*Big Daddy*): "la tamuut". This is ungrammatical. It should read "la tamut".

♦ "roommate" (*Big Daddy*): "rafiiq ishshaqqah". To sound more Arabic,

this should be **chunked up** into "rafiiq issakan"—"issakan" referring to any housing arrangement.

♦ "little rain" (*Big Daddy*): "maTar Saghiir". The adjective does not collocate with the noun. "qaliil min al maTar" would be more natural.

♦ "be a man" (*Big Daddy*): "ʔifʕal ma tashaaʔ". The Arabic subtitle back-translates as "Do whatever/as you like". The Egyptian colloquial "khalliik raajil/raagil" is a more natural translation.

♦ "mind your business" (*Big Daddy*): "ʔiʕtani bi ʔumuurak". More Arabic-sounding alternatives include the colloquial "khalliik fi Haalak" and the SA "la tatadakhkhal fi ma la yaʕniik" ("Do not get into something that is none of your business").

♦ "congratulations" (*Big Daddy*): "tahaanyy". The subtitle could have been simplified into the simple "mabruuk"/"m(u)baarak".

♦ "you have to be smart" (*Big Daddy*): "yajib ʔan takuun shaaTir". In addition to the grammatical mistake in "shaaTir" which should be accusative case-marked as "shaaTiran", the colloquial word does not fit in a predominantly SA linguistic context. It has the connotations of "cunning" and "dubious". "yajib ʔan takuun mutafawwiqan" ("You have to be excellent/to perform well in school") sounds more SA.

♦ "as if you were someone else" (*LMM*): "wa kaʔannak shakhSan ʔaakhar". "shakhSan" is ungrammatical; it should be "shakhSun".

♦ "stop yelling at me!" (*Big Daddy*): "la taSrukh ʕalayy". "la taSrukh fi wajhai" ("Don't shout at me/at my face") is more natural.

♦ "Her English is good" (*LMM*): "lughatuha il ʔinjiliiziyyah/ ʔingiliiziyyah jayyd". The adjective "jayyd" agrees with a singular masculine noun. In Arabic both "lughah" ("language") "ʔinjiliiziyyah" ("English") are feminine. The adjective should change into "jayydah".

♦ "ice cream" (*LMM*): "buuZah" and "gelato" (*LMM*): "jiilaati". "Ice cream" is already established as a loan word in Arabic while "buuZah"

is not recognized as always meaning the same throughout the Arab world. Interestingly, the Italian word "gelato" is simply rendered as "jiilaati", which is as non-Arabic as "ice cream".

♦ "committee" (*CTM*): "jamʕiyyah". "lajnah" is the correct word.

♦ "Everything's ruined" (*Y&R*): "kullu shayʔin dummir/kul shayʔ dummir". There is a tendency in SA to use the active voice and in its colloquial varieties to use middle and ergative verbs, unless there is a strong stylistic reason for using the passive. Here are some options: "laqad dammar X kulla shayʔ"; "kull sheeʔ Itdammar"; "laqad taHaTTam kullu shay?"

♦ "I'm breathless" (*Y&R*): "mabhuurat il ʔanfaas". "mabhuurah" ("amazed", "astonished") does not fit in with "il ʔanfaas" ("breaths"). "ʔinnani ʔalhaθ" ("I'm out of breath") and "nafasi itqaTaʕ/inqaTaʕ" ("I'm out of breath") are only two possible colloquial alternatives.

♦ "She goes to a yoga class" (*Tempted*): "taHDur Saff yuuga". "masaaq", "dawrah" and the loan word "koors" are more natural in the present context.

♦ "The cultural experience is wasted on you" (*LMM*): "ʔattajribah ʔal HaDaariyyah khusaara fiik". This is an unnatural mixture of colloquial and standard Arabic. A more natural alternative could be "ʔanta la tastaHiq haðihi ittajriba al HaDaariyyah" ("You do not deserve this cultural experience").

4. Literal

♦ "Join the club" (*LMM*): "ʔinDam maʕana ʔila nnaadi". The Italian pop singer is amazed at the harshness of the school principal. He says she scares him. One of the students, a close friend of Lizzie's, produces the idiomatic utterance "Join the club". The subtitle misses the idiom and simply provides a literal translation. The Egyptian equivalent "baqeena fi l hawa sawa" (El-Batal 2000: 132), which

literally means "We have become in the air together", is an option.

♦ "You were in diapers" (*LMM*): "kunti fi l HafaaDaat". This is Lizzie's mother seeing her off at the airport, recollecting the time when Lizzie was a kid. Now she is old enough to leave for Italy. Thus, a more natural equivalent is "kunti Tiflah" ("You were a kid").

♦ "before she became popular" (*LMM*): "qabla ?an tuSbiH shaʕbiyyah". This should be "qabla ?an tuSbiH mashhuurah" or "qabla ?an tuSbiH nijmah" ("before she became famous", "before she became a star"). "shaʕbiyyah" has some negative associations such as "common", "banal" and "unrefined".

♦ "I am not a public speaker" (*CTM*): "lastu mutaHaddiθah ʕaamah"/ "lastu mutaHaddiθatan ʕaamah". This back-translates as "I am not a general speaker". It should have been restructured: "la ?ujiidu l Hadiiθ ?amaam il jumhuur" ("I do not know how to speak in public/ in front of an audience").

♦ "the biological father" (*CTM*): "?al ?ab il bayuuluji". This hardly makes sense in Arabic. It refers to the father who begets the child rather than the one who brings him/her up. So, it could be translated as "?al ?ab illaði ?anjab".

♦ "a big sales meeting" (*CTM*): "?ijtimaaʕ Dakhm lil bayʕ". "?il bayʕ" should be replaced with "?al mabiiʕaat".

♦ "I am a swan that is about to kick the bucket" (*Full House*): "ʕala washak ?an ?arkula ddalw". The subtitle not only fails to capture the allusion of the swan song, but also gives a literal translation of the English idiom that means "to die"—"yamuut".

♦ "Don't leave me in suspense" (*Y&R*): "la tatrukni ʕala ?aHar min al jamr". This is one of the best subtitles from all the texts mentioned here. The English expression "in suspense" could have been translated into something like "la tatrukni ?antaZir" ("Don't leave me waiting"). Instead the subtitler added an idiomatic expression,

that is very relevant and expressive, from Arabic—"ʕala ?aHar min al jamr" ("on a hit tin roof").

♦ "You look like her sister. Two peas in a pod" (*LMM*): "?anti tabdiin ka ?ukhtiha". The ambiguous subtitle skips the idiomatic "two peas in a pod". Possible corrections: "kama law kuntuma ?ukhtayn ?innaki tushbihiinaha tamaman" or the idiomatic "fuula w inqasamit" ("two halves of a bean").

♦ "serial killer" (*BI2*): "qaatila mutasalsilah" (lit. "a killer in chains") should be replaced by the more Arabic "qaatila muHtarifah" ("a professional killer").

5. Foul Language

♦ "F*** me! F*** me! F*** me!" (*Tempted*): "Daajiʕni". The Arabic word means "sleep with me", which is a euphemism for "have sexual intercourse with me". "She didn't have to f*** him" (*Tempted*) "lam takun muTTara li muDaajaʕtih"—"muDaajah" is the noun from the verb "Daajaʕ" ("He slept with"). In both cases, the English four-letter word is chunked sideways and replaced with an expression that is twice removed from obscenity. It is in SA and not exactly the word that might be used in a sexual encounter. To avoid the fun teens make of such words in Arabic subtitles, the subtitler could have simply skipped or omitted the word. The English four-letter word is all too pervasive to merit any translation. Moreover, the wife having known about the seduction plan and having decided to consciously succumb to her seducer makes herself clear enough in the seduction scene non-verbally and paralinguistically.

♦ A similar strategy of using SA, where a colloquial counterpart would not be acceptable, occurs also in "Big Boobs" (*Big Daddy*): "kaaʕib"; "gay" (*Big Daddy*): "luuTyy" ("Sodomite"); "queer" (*Tempted*): "shaaz jinsiyyan" ("sexually perverted"); "I will be unable to get it up"

(*Tempted*): "lan ʔaSila ila intiSaab" ("I will not be able to get an erection"), and "you were having sex" (*BI2*) "tataʕasharaan" ("communizing").

♦ "This kind of marital shit" (*Tempted*): "haaðihi il masaaʔil izzawjiyyah". This back-translates as "These marital affairs/issues", which fails to capture the "shit" part of the expression. The private investigator is rejecting the husband's request to keep an eye on his wife. The investigator's attitude toward these "marital affairs" is negative and scornful. Thus, "Hamaqaat" ("follies") or "qazaaraat" ("dirt") should replace the neutral "masaaʔil".

♦ "motherf***er" (*Tempted*): "ʔal waghd"/"ʔas-saafil" ("villain"); "shit!" (*Big Daddy*): "tabban"/"suHqan"; "suckers" (*LMM*): "ʔaghbiyaaʔ" (literally "stupid"—plural, third person); "You are going down, sucker" (*Big Daddy*): "sa takhsar ya ʔaHmaq" ("You'll lose, stupid/fool"); "God damn f***ing thief" (*Tempted*): "liSSun laʕiin" ("contemptible thief"). In these instances, the shit part is translated using SA equivalents. None of them has any erotic overtones. They are expressions of anger at someone. Thus, there is no reason why their dictionary meanings should be reactivated in the subtitles. In other cases, the f*** word is merely an interjection. It does not have a semantic load of its own. Colloquial equivalents in Arabic include varieties of "zift" ("tar"), "niilah" ("mud"), and so on. To invariably translate the word as "laʕiin" is simply wrong: "I am not a f***ing lawyer" (*Tempted*): "lastu muHaamiyan laʕiinan"; "Can I get a f***ing drink here" (*Tempted*): "hal li bisharaabin laʕiinin huna".

♦ One option is to leave an obscene word out and the intonation in the ST will convey the emotion: "out of your f***ing mind" (*Tempted*): "faqadta Sawaabak" ("You lost your mind"), "He happens to be pretty damn nice" (*Big Daddy*): "ʔinnahu rajulun Tayyib" and "Watch your ass" (*Tempted*): "ʔintabih ʔila nafsak" ("Watch your steps/Be

careful").

♦ To replace a piece of shit with a categorically sacred expression is another mistake: "Why did you f***ing lie to me" (*Tempted*): "bi Haqq is-samaa?" ("for Heaven's sake") and "God damn she's beautiful" (*Tempted*): "ʔinnaha jamiilah bi Haqqis-samaa?" ("By Heavens, she is beautiful").

♦ Sometimes the obscene word or expression is **chunked sideways**: "they don't have dicks" (*Tempted*): "la yamlikna ʔaʕDaaʔ tanaasuliyyah ðukuuriyyah" ("They do not have male genitals") and "he was making me cum" (*BI2*): "kaana yudaaʕibuni" ("He was fondling me or pampering me"), or **chunked up**: "sexual impulse" (*Scrubs*): "ghariizah", "cum" (*BI2*): "ʔasaaʔil" (lit. "liquid") and "I cannot have intercourse with you tonight" (*Scrubs*): "la ʔastaTiiʕ ʔan ʔuqiima ʕalaaqa maʕaki l layylah" ("I cannot establish/have a relation(ship) with you tonight").

♦ "You stupid son of a bitch" (*Tempted*): "ya bna al kalba al ʔaHmaq" ("you stupid son of a bitch"). The Arabic equivalent does not have the same meaning of the English expression, of a woman who is sexually available. Yet, the exact counterpart cannot be written onscreen in an Arab culture.

Discussion

Some of the problems identified above are not specific to the sample texts. There is the often-lamented, well-documented gap between modern SA and the many varieties of Colloquial Arabic spoken in Arab countries. "He pooped/he went pooping" often translates in Arabic subtitles into "taghawwaT" ("He defecated"). The classical Arabic verb literally means to go to a low land so as to hide and defecate and "ʔal ghaaʔiT" means a

place where people defecate. The translation is accurate, but not natural. The Arabic word is in fact twice removed from reality—"tabarraz" which also means "defecated" is more readily understandable to an average user of, for example, Egyptian Arabic. At least it appears in medical settings where people go for a stool analysis. Another example cited above is that of "Big Boobs", subtitled as "kaaʕib", which literally means a female with big, full breasts. The word is very difficult to understand for an average Arab. Yet, the colloquial alternative is not a good solution. First, it is not one but many alternatives, as varied as the different varieties of Arabic. Second, the colloquial alternative would be offensive.

Thus, there are economic-linguistic as well as ideological reasons for subtitling in SA. Using a standard word for something that would sound offensive or obscene in its colloquial version removes most of its obscenity. Moreover, SA is the only guarantee a text might be accessible to all Arabs. Colloquial varieties of Arabic still lack the codification and orthographic systematicity necessary for being used in writing. Notwithstanding the many problems in teaching SA at Arab schools and universities, the dramatic deterioration seen amongst media people and graduates in general as far as writing in SA is concerned, and the increasing shift to English in domains stereotypically associated with Arabic, the association of Arabic—Classical and Standard—with Islamic Arab identity is still strong.

The function of SA as a means of couching obscenity should be emphasized. We have seen that at least two of the sample texts—*Tempted* and *Big Daddy*—are obscene and profane enough, viewed by an Arab or Muslim, to merit a substantial amount of distancing and reformulation. The seven dirty words that were prohibited from use on broadcast media in the United States and popularized by George Carlin are used freely in informal settings in English. These are: "shit", "piss/pee/poop", "f***", "c***", "****sucker", "motherf***er" and "tits" (http://en.wikipedia.

org/wiki/Seven_dirty_words). Moreover, as Jay observes: "We know that infants come into the world ready to learn a language but what they learn depends on where they are; French children learn *merde*, Americans learn *shit*, and Japanese children learn *kusobaba*. In a racist community, a child will learn words like *honkey* or *nigger*" (Jay 1999: 23, original emphasis).

Such "obscenities" cannot be subtitled into any variety of colloquial Arabic, for the reasons already mentioned above and also for the strong censorship thereon in Arab TV and cinema. Censorship on obscenity and swearing has always existed in every community. In an Arab context, more specifically in Egyptian cinema, the most important areas "kept under state censorship are religion, sexuality and politics". The 1976 Egyptian censorship law forbids, among other things, "obscene and indecent speech" (Shafik 2001: 33). Until recently, censorship on obscenity remained very strong even in countries as liberal as the USA, France and Spain. In the USA, for example, such censorship was only relaxed in the late 1960s, whilst the United Kingdom, France and Spain relaxed censorship only in the mid-1970s. In the USA and Germany it is now "constitutionally illegal to censor films", even though censorship may operate in the form of content rating (Hayward 2000: 54). The existence and scope of censorship is not simply an issue of how democratic or how unthreatened a country is; it is also an issue of how distant religion and state are from each other in that country.

In Western, particularly US, movies, there seems to be a continuous increase in **swearing**—"cursing", "dirty words", "profanity", "bawdy" and "foul" language, "obscenity", and "cussing"—a very long list. Overall, restrictions over profanity seem to be decreasing while swearing increases in everyday discourse, as well as in movies and on television (Kaye and Sapolsky 2001). It is no longer the profanity of what is repressed or forbidden; it is the profanity "of the visible, of the all-too-visible, of the more visible-than-the-visible" (Baudrillard 1983: 126, cited in Chin 2004:

45). These generalizations should be qualified and located within a socio-historical context.

The "pervasive language" of the movies, even their "brief language", Wood (2003) argues, "has gone a long way towards thinning out the cultural barriers that gave cursing its real power. Once it is everywhere, it ceases to matter". A more profound development has occurred, not at the level of pervasiveness of curse and swearing utterances, but at the level of their pragmatic functions. In a comprehensive study of the subjectification of cursing and swearing from Old to Present-Day English, Arnovick (2000) points out that the discourse genre of cursing has undergone a "transformation of desiderative wish into expletive expressive". Unlike the traditional, deontic, declarative cursing which has religious and spiritual roots, cursing today "does not base itself in a spiritual or religious institution". The "profane curser", or anyone who happens to use expletives and obscenities, "may intend no blasphemy". To shout "Damn you", for example, requires "the psychological state of anger rather than desire for divine retribution" (Arnovick 2000: 90).

It is true that "obscenities" proliferate in many classical Arabic treatises and pamphlets and fable books—the "uncut" *Arabian Nights* is a good example. Some of the most dignified classical Arab scholars discuss sex openly and talk about sexual positions, genitalia and sexual diseases and so on. Yet, whether the words they used were regarded as obscene or not should be further explored. For it is the way a word is perceived in speech or writing rather than how it is defined in a dictionary that counts. Most such classical works are banned today: you hear of them but you never really find them in their uncut versions. It is also true that obscenity and swearing can be found almost everywhere in Arab teen and underground text and talk—in toilets, in SMS texts on TV, in Internet chat forums and mailing lists. Yet, mainstream media in Arab countries

do not admit obscenity or swearing unless "filtered" or "slanted". Slanting occurs in the form of resorting to SA and the different ways of chunking that have been mentioned above. In another context—in the translation of pop fiction—it may take the form of complete avoidance or omission (El-Bataaynah 2003: 248-249). Double entendres and innuendos, suggestive looks and smiles, erotic dancing and body language and symbolic representations of sex, e.g., inserting a money note in an ATM in a commercial for Viagra, are pervasive in today's cinema and private TV in the Arab world. Yet, the Arabic language used does not seem to have changed as rapidly.

In subtitling an ST where there is an instance of obscenity or swearing, the subtitler should take the following into account: the status of the TC in an international context, the relation between the TC and the SC, the cultural restrictions on translators, clients' intentions and requirements, and the flexibility of target culture and its linguistic policies (Oltra-Ripoll 2005: 89-90). To be honest to the ST under these constraints is a difficult task. Yet, honesty does not seem the most important issue in translating—at least not when rigidly defined. "Attitudes are gradually changing, and in today's translation studies the status of key concepts such as equivalence and faithfulness are being more and more questioned" (Oittinen 2000: 8).

Important factors to consider when striving to achieve equivalence include the reasons for and the ultimate goals of translating—to accommodate or to get exposed to a TC—and the context of the ST and the TT. We have seen that many of the obscenities in the STs are not really obscene and there is no reason why they should be subtitled "obscenely". Yet, subtitlers of English movies into Arabic should be more creative so that they do not get stuck with a list of "shit" and "f***" equivalents. The SA gambits should be relaxed so that they become accessible to an average viewer.

Other problems in the sample subtitles—formality, literal translations, insensitivity to context of utterance and context of culture, and ungrammaticality or unnaturalness—simply require more rigorous training in English-to-Arabic translation in general and English-to-Arabic subtitling in particular. The strategies and skills discussed in the introductory part of this study could be used as a model or frame of reference in doing such training. Moreover, mastery of Arabic—a prerequisite for the training—and familiarity with the STs and their contexts are two important starting points in doing English-to-Arabic subtitling. It is a sad reality that some subtitlers, especially of pirated DVDs, never happen to watch a movie and simply subtitle from a script. (Many of those subtitlers are not native speakers of Arabic.) This may account for many problems identified above under the subheadings of Context and Literal translation. It sounds absurd to attempt subtitling a movie without exposure to its non-verbal aspects. Yet, this must be a minor concern for DVD pirates whose only goal is money.

Conclusion

The present study has examined **a sample of Arabic subtitles on English movies and TV dramas**—taken from *Big Daddy, Tempted* and *Lizzie McGuire Movie*, as well as some other sources including *Basic Instinct 2*. It has identified and accounted for some patterns of "corruption" in these subtitles and provided some suggestions for fixing such subtitling problems. In its theory and review parts, the study has made brief notes on subtitling as a mode of interpreting that mixes the spoken with the written, subtitling as opposed economically, linguistically and ideologically to dubbing, and the main constraints and pressures under which subtitlers work. It has also discussed certain problems of subtitling and where

they come from, as well as the skills and strategies subtitlers may use to overcome the lack of equivalence between the SL and the TL. The study has also provided some guidelines for doing, and teaching, Arabic subtitling on English audiovisual texts and has noted the remarkable lack of attention being paid to subtitling in Arab universities.

The problems, or mistakes, identified in the sample subtitles have to do with using a formal expression where a non-formal one normally sounds more Arabic, using an expression that is ungrammatical, inaccurate, or unnatural, or insensitivity to the context of utterance or of culture in the ST. The ST is a combination of the written, spoken cultural and visual codes. Its subtitles should take these aspects into account. It is this kind of multi-layeredness and multi-facetedness that makes subtitling a rich resource for foreign language teachers and a powerful tool for enhancing the language learning experience. These various facets include: the interdependence of text and context; the interaction of the verbal and the non-verbal; the issues of formality and informality and literal vs. functional/idiomatic translation (a source of many mistakes in subtitling as indicated above); the treatment of foul language in different cultures and contexts and how this reflects on subtitling in resorting to SA (for example, where a colloquial equivalent would be unacceptable); and the shift from a written script to a spoken text and then to written subtitles.

It sounds strange that such a rich learning and translating experience has not yet received any adequate attention in Arab academia. Yet, given the general lack of concern with the translation of spoken language, such inattention should not be surprising. It is hoped that interpreting, including subtitling, will receive more research and educational attention in Arab universities. Research questions that may be addressed include, amongst others: subtitlers' educational and cultural background and preferred strategies, viewers' perception of subtitling, subtitling as an

intersemiotic activity, subtitling in relation to film or TV drama genres, the historical context of production and reception, and possible strategies for dealing with "foul" language without having to destroy Arab-Islamic ideals.

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Transcription Conventions

In transcribing examples Arabic subtitles, the study uses the following symbols: /?/ voiceless glottal stop; /θ/ inter-dental voiceless fricative; /j/ voiced palatal fricative; /H/ voiceless pharyngeal fricative; /kh/ voiceless uvular fricative; /ð/ inter-dental voiced fricative; /sh/ voiceless palatal fricative; /S/ voiceless pharyngealized fricative; /D/ voiced pharyngealized plosive; /T/ voiceless pharyngealized plosive; /Z/ voiced pharyngealized fricative; /ʕ/ voiced pharyngeal fricative; /gh/ voiced uvular fricative; /q/ voiceless uvular plosive; /w/ voiced bilabial semi-vowel; /y/ voiced palatal semi-vowel. Long vowels and geminate consonants are shown by doubling the relevant symbol. The symbol * stands for one letter in a four-letter word. This is mine unless otherwise indicated.

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譯者的隱形與在場
——以嚴復翻譯《天演論》採取的策略為例

李 波

To be or not to be, that is the question.

—Shakespeare

Abstract

Translator's Invisibility and Presence: A Case Study of Yan Fu's Translation of Huxley's *Evolution and Ethics* (by Li Bo)

The past few years witness the shift of focus within translation studies, and the translator's subjectivity is thus pinpointed. The current paper aims to elaborate on the translator's subjective role in the complex translating process with reference to Yan Fu's Translation of Huxley's Evolution and Ethics. *In the first part, the author reviews the research on translator's subjectivity in China and the West with an emphasis on the reflections on the translator's decision-making role among Western translation theories. The second part, with the theoretical support from part one, undertakes a case study of Yan Fu's translation and his strategies – namely, substitution, explanation, and translator's notes.*

進入 20 世紀 90 年代，翻譯研究作為獨立的學科迅速發展，

作為跨學科性極強的新興學科，其研究範式也呈現多樣化。韋努蒂（Venuti 1998: 315）指出有兩種途徑在不斷推動翻譯研究，"一方面是文本語言學途徑，其中對等的概念是建立在對文本類型和功能的分類基礎之上的；另一方面就是普遍稱之為文化研究的途徑，其關注的是價值觀、意識形態、以及制度是如何在不同的歷史時期影響翻譯實踐的"。

文化研究途徑下，翻譯研究中的一個重要問題就是譯者是否應該在譯文中出現，也就是譯者的隱形問題。哈提姆指出，"隱形（invisibility）這個概念是描述某一翻譯傳統在何種程度上可以容忍（tolerate）譯者在翻譯中的在場（presence）（也即入侵、干涉）"（Hatim 2001: 45）。言外之意，譯者本不應該出現、在場，而且，譯者的出現是個美麗錯誤，因為這帶來的後果是入侵與干涉。對於譯者的在場，只能採取容忍的態度。

然而，我們可以看到，隨着翻譯研究逐漸擺脫原文至上論和譯文缺陷論的桎梏，研究重心也逐漸從原文轉向譯文。翻譯作為一個過程得到越來越多的重視，而在這個過程中發揮決定作用的譯者也得到更多的關懷，因為，畢竟翻譯是一個譯者不斷做出決定的過程。譯者的主體性作用不應該在原文／譯文二元對立的簡單對比之下被遮罩掉，相反卻應該得到更多的關注，從而揭示翻譯過程的複雜性。而對譯者隱形與否的討論，也就與譯者的主體性探討緊緊地聯繫在一起。本文將以譯者的隱形與在場為關注點，探討翻譯過程中譯者的主體性作用，並以嚴復翻譯《天演論》過程中所採用的換例、解釋、以及案語等策略為佐證，揭示翻譯過程的複雜性，突出譯者的主體性作用對翻譯的順利完成和譯作的接受所發揮的積極作用。

一、誰在翻譯？

"誰在翻譯？"西蒙（Simon 1996: 13）和羅賓遜（Robinson 2001: 1）都提出了這樣的問題，其目的都是希望指出，誰是翻譯的主體。主體是一個哲學概念，是人類實踐活動的發出者。在翻譯這一實踐活動中，譯者毫無疑問的處於主體地位上。然而，曾幾何時，譯者卻喪失了其主體地位，被迫"隱形"與"變得透明"。為甚麼？

（一）譯者的迷失

翻譯（譯者）在人類歷史發展中發揮着舉足輕重的作用。德力索和伍茲沃斯（Delisle and Woodsworth 1995）在他們編著的《歷史上的譯者》中，通過對歷史上有影響力的翻譯／譯者的介紹向我們展示，無論是"文字的發明"、"民族語言的發展"、"民族文學的出現"、"知識的傳播"，還是"權力的控制"、"宗教的傳播"、"文化價值的傳播"、"詞典的編纂"，以及人類"歷史的書寫"等諸多方面，翻譯都發揮着極其重要的作用。在中國歷史上，特別是在三次翻譯高潮期間（東漢至唐宋的佛經翻譯、明末清初的科技翻譯和鴉片戰爭至"五四"的西學翻譯），譯者都做出了巨大的貢獻，對社會進步發展和文明化進程都發揮了不可替代的作用。呂俊、侯向群指出，"中國發展到現在，翻譯工作者的篳路藍縷之功是不可沒的"（2001: 234）。

然而，曾幾何時，翻譯／譯者長期隱居幕後，心甘情願做別人的鋪路石，為別人做嫁衣，卻反而招徠無端的批評和指責："翻譯者就是背叛者"成了至理名言；翻譯被扣上了"背叛者"

（turncoat）和"叛逆者"（traitor）的高帽子（Delisle and Woodsworth 1995）；翻譯是帶着腳鐐的舞者；翻譯身處侍奉"二主"的僕人地位；翻譯也被看作是第二性的，即女性的，才有了"美女不忠"（les belles infidels）之說（許鈞，1996: 52）；凡此種種，不勝枚舉！

正如女性主義者波伏瓦（Beauvoir）發出的醒世之言，"女人不是天生的，而是造就的"。譯者主體地位的喪失、譯者的隱形也不是與生俱來的，而是被迫一步一步淪為"隱形人"的。所以，羅賓遜（Robinson 2001: 160）指出，"譯者主體的隱形，絕非無源之水，一定是被建構出來的"。譯者隱形的建構，要從傳統翻譯觀中的"忠實觀"、"對等觀"、以及譯文缺陷論說起。

翻譯的忠實論調，大多都無可置疑地會導向譯文缺陷論。以往研究多從語言層面上對原文和譯文進行對比，討論譯文對於原文的忠實度有多大。甚麼是忠實？用甚麼樣的標準來衡量忠實？誰忠實於誰？這都是要首先解決的問題。這些持有忠實論的評論者，多從譯文與原文的不同之處，總結出譯文的缺陷和譯者的不忠實，從而進一步指出，譯者在翻譯過程中和翻譯結果中都應該是保持"隱身"的，所以"好的譯文應該就像原文讀者閱讀原文時候的感覺"。當然，這種對於好譯文的期盼是可以理解的，但是，原文和譯文的生產者不同，原作者和譯者的生產目的不同，所以，不考慮二者之間的差異，將譯者視作"透明人"，更期盼譯文也應該是透明的，這本身對於譯者就存在一種敵視和排斥。

譯者為甚麼會隱形？這種隱形是怎樣被建構起來的？

首先，譯文總是被拿來與原文比較，同樣譯者總是與作者相比較，而作者的權威和原文的地位卻不容懷疑，由此，譯者和譯

文的境地就可想而知了。譯作被認為是原文的複製品，譯者所做的也只是如同影印機一樣的拷貝工作，這也是原文至上論和譯文缺陷論兩種論調持有者不斷攻擊和否定譯者以及譯作的法寶。為了滿足讀者讀到"異國情調"之需，譯者只能隱形，要"讓譯作看起來像是原作"。而譯者的隱形也就與譯文的"可讀性"（readability）和"流暢性"（fluency）聯繫在一起。在原文至上論和譯文缺陷論兩種論調持有者那裏，譯者只有隱形才能達致譯文的"可讀性"和"流暢性"，這種悖論筆者將在後文結合嚴復的翻譯給予反駁。

其次，文學作品是作者的精神產品，那麼作者就不折不扣地擁有版權，而且譯作上赫然印着作者的名字，也就成為無可厚非的事實。然而，譯者卻不容許將自己的名字印在譯作上，雖然有時也有例外。比如，提出"翻譯就是征服"的尼采認為：

> 作為羅馬人，激發他們的是佔領一切，事實上，他們翻譯別國的
> 作品就是"佔領"，不但去掉歷史的東西，還加進對當今暗示和
> 影射，刪去原詩者的姓名，代之以自己的姓名，而無剽竊之嫌。
> 他們心懷羅馬帝國那冠絕古今的良知。（尼采，1999: 80）

女性主義者阿伍德在她一本書的前言裏解釋說："我的翻譯實踐是一項政治活動，目的是使語言替女人說話。因此，我在一個譯本上署名意味着：這一譯本使用了所有的翻譯策略，要使女性在語言中清晰可見"（轉引自 Simon 1996: 15）。

另外，也有時候，譯者是迫不得已而"自願"隱形的。很多時候，當原作所體現出來的意識形態與譯入語社會的主流意識形態發生衝撞時，譯者要麼將其改頭換面的進行調整或者改寫，要麼就要冒天下之大不韙"頂風作案"。前者會適者生存，而後者卻要面臨頭顱搬家的危險。歷史上為此"拋頭顱、撒熱血"的也不乏其人。具體到譯者身上，往往也是順我者昌，如中國歷史上的佛經翻譯家玄奘；相反，逆我者亡，如被燒死在火刑柱上的英國宗教翻譯家廷戴爾（William Tyndale）和法國宗教翻譯家多萊（Étienne Dolet）（王東風，2003: 18）。

就是在這種種無奈所迫之下，譯者逐漸從人們的視野中消失，譯者的隱形也逐漸被建構出來。但是，譯者真的隱形了嗎？譯文真的變得透明了嗎？

（二）譯者主體地位的確立

過去一段時間，國內外的翻譯研究領域內，出現了對翻譯主體研究的深入挖掘。翻譯研究領域內將譯者視為狹義上的翻譯主體，這是最為普遍的一種看法。呂俊、侯向群（2001: 236）基於主客關係，指出"翻譯活動中，譯者自然是主體，他所翻譯的材料是客體"；王宏印（1998: 59）指出，"翻譯是以譯者為主體，以語言為轉換媒介的創造性思維活動"；劉宓慶（2001: 54）將翻譯主體界定為"譯者、翻譯理論研究者"；另外，鄭海凌（2000）和高寧（1997）等人也闡發了同樣的看法。

西方譯論中，也是在這種界定基礎上發出了對翻譯主體的籲求。本文前面提到，羅賓遜（Robinson 2001; 1991）、西蒙（Simon 1996）和弗洛圖（Flotow 1997）、韋努蒂（Venuti 1992, cf. Hatim 2001: 43; Mundy 2001: 146）等人對此多有論述。另外，西蒙還特別指出，"由於翻譯是一項長期以來被性別化的等級字

眼加以理論化的活動，對它的再思考必將推翻傳統居於統治地位的辭彙。尤其是，這種再思考要求拓寬對翻譯主體的界定。誰在翻譯？"（Simon 1996: 13）這就是要在翻譯中建立女性譯者的主體地位。

可以看出，譯者作為翻譯主體是無可爭議的事實。而且，翻譯研究的"文化轉向"和"譯者轉向"都開始越來越多地關注作為翻譯過程中的決定性因素——譯者。

（三）譯者的主體性

對於譯者主體地位的肯定，也就意味着要對譯者的主體性做進一步的探討，從而揭示譯者的主體性與其隱形之間的聯繫。那麼，究竟譯者的主體性指的是甚麼呢？

對於譯者的主體性，查明建、田雨嘗試性地給了一個界定："譯者主體性是指作為翻譯主體的譯者在尊重翻譯物件的前提下，為了實現翻譯目的而在翻譯活動中表現出來的主觀能動性，其基本特徵是翻譯主體自覺的文化意識、人文品格和文化、審美創造性"（2003: 22）。屠國元、朱獻瓏對譯者主體性的界定是："總體上來說，譯者的主體性就是指譯者在受到邊緣主體或外部環境及自身視域的影響制約下，為滿足譯入語文化需要在翻譯活動中表現出的一種主觀能動性，它具有自主性、能動性、目的性、創造性等特點"（2003: 9）。袁莉認為，"譯者的主體性指的也就是翻譯主體在翻譯這一動態過程中所起到的主觀能動作用"（2002: 407）。

西方譯論中也多有對譯者作為翻譯主體的創造性活動的肯定，前文多有論及，故不再贅述。在此，主要強調羅賓遜在《誰在翻譯？——超越理性論譯者的主體性》中所闡發的對譯者主體作用的肯定。在談到翻譯與寫作的關係時，他說，"當然，寫作和翻譯是有差別的。相對於自己寫書或文章，在翻譯時，自己的想像力更容易受別人的措詞的局限。但是，這種差別並非是絕對的。翻譯時，我也是很努力地發揮自己的想像力，因為我是在選擇譯入語詞彙，我所寫的一切都要經過我的經驗與闡釋的過濾"（Robinson 2001: 2）。發揮、選擇、過濾，這些都體現出譯者在翻譯過程中的主觀能動性，說明譯者是能動、自主、有創造性的，而並非"被動的導管"（passive conduit or vessel）（2001: 15）。

下面我們看看 20 世紀 70 年代之後，翻譯研究領域內所出現的各種流派的理論，對於譯者的主體性有甚麼樣的態度。特別是 80 年代"文化轉向"之後的翻譯研究，已經逐漸突破了從原文和譯文比較中發現譯文缺陷的研究模式，轉而把視野投放到翻譯過程上來，關注譯者這個翻譯中的決定性因素。哈提姆（Hatim 1997）認為，翻譯是譯者做出決定的過程，譯者在這個過程中發揮着重要的作用，也即調解人的功能，力圖在兩種語言、兩種文化之間做出協調和溝通，以期望能達到完整、成功的交際目的。當然，譯者在翻譯過程中受到眾多因素的影響，有語言文化差異，有意識形態衝突，有規範的約束，所有這些都體現在譯者的翻譯過程中。翻譯研究呈現出新的思路和發展態勢。通過比較譯文與原文的差異，並不是要以此批評譯者忠實不忠實，而是力圖發現這些差異後面有着甚麼樣的歷史和文化根源。

在 70 年代，一批學者擺脫傳統的翻譯觀影響，開始將翻譯投射到更廣泛的社會視野下，重點討論翻譯操作的社會文化背景與

政治意識形態影響。這些學者的理論觀點逐漸被認可為多元系統理論、描述翻譯研究、或者操縱學派，其代表人物包括巴斯奈特（Susan-Bassnett）、勒菲弗爾（Lefevere），以及埃文－佐哈爾（Evan-Zohar），等等。這些研究者認為，翻譯是受目的文化所掌控和影響的。他們不着墨於各種形式的對等，而是堅持認為目的語文化中的信仰結構、價值體系、文學和語言傳統、道德規範、以及政治意識形態等因素，都強而有力地影響着翻譯的形成，同時也影響着譯者的對等觀和忠實觀。埃文－佐哈爾提出了譯者在面對原語與目的語所處的文學系統有強弱勢之差別時，會採取的歸化和異化翻譯策略。這種歸化、異化觀是從整體上而言，也即比較原語與目的語之間的語言與文學規範所做出的籠統界定。畢竟，任何譯者在處理任何翻譯的時候，都或多或少地會採取兩種不同的策略，這一方面反映了翻譯的複雜性，而另一方面則說明了所謂"譯即易"的特徵。

貝爾曼（Berman）特別強調主體的創造作用。他反對多元體系（polysystem）理論家的功能主義態度，認為他們遵從"規則"（norm）的至上權威，並以此解釋翻譯與寫作實踐的相互作用。在貝爾曼看來，譯者不是一個消極地將接受文化中的規則複製出來的中轉站。譯者的主體性必須被理解為傳介活動的複雜過程的一部份，這種活動為積極的和批判的干預留下了空間（Simon 1997: 30；轉引自許寶強、袁偉，2000）。

目的論的翻譯觀則更能凸顯譯者的主體性作用，因為這派理論將翻譯視為一種"有目的"的行為，也即決定任何翻譯過程的首要原則就是整個翻譯實踐的目的驅動（Nord 1997）。從功能主義角度出發，他們認為"好的"翻譯是能夠實現翻譯目的的翻譯，而不是刻意強求原文與譯文在語言層面上的對等。當然，他們的對等觀是建立在功能主義基礎上的對等，也即功能對等。這種功能對等也是建立在翻譯目的之上的對等。賴斯（Reiss）指出，現實中很多情況下，對等是不可能的，也並非（翻譯目的）所企及的。當預期中的原文與譯文所要達到的目的不同時，譯者有必要採取相應的翻譯策略，進行改寫。比如，兒童文學的翻譯就是一個典型的例子。在後文中，筆者將以嚴復譯之《天演論》進一步解釋這種目的論功能的作用。

跟以上理論觀點比較，解構主義的翻譯觀就走得更遠了。長久以來，縈繞在譯者和翻譯批評者心頭的一塊陰雲就是所謂的對等（equivalence）：要有同樣的審美經驗、語言結構／動態對等、相應的文學功能等等。解構主義理論徹底解構了原文，對原創性（originality）、作者權威（authorship）、闡釋（interpretation）等概念進行了修正。福柯（Foucault 1973）解構了"原初"（original）這個概念，並指出，原文不斷地被重寫，而每一次的閱讀／翻譯都是對原文的重構。在這一意義上，原文不再是靜止的，其意義依靠於讀者的閱讀和闡釋。對於同樣一個原文，不同時代、不同地域、不同文化下成長起來的讀者會有不同的理解和解讀，有時候還會出現理解相差甚遠的情況。如果放置在翻譯情景下，有可能會產生與原文大相徑庭的譯文。所以，沒有純粹的原文：任何翻譯都會產生對原文的疏離，所以也不要期盼創造所謂的純粹對等。解構了原文的至高無上地位，也就解構了原作者的無尚權威。因此，原文至上論和譯文缺陷論可以被相應打破，譯者依附於原作者的"僕人觀"以及"忠實觀"才得以駁斥。

福柯和德里達（Derrida）等解構主義學者顯示出對作者和明

顯意義（explicit meaning）的冷漠，在這一點上，解構主義翻譯觀與目的論翻譯觀有很多相似之處：關注翻譯過程和翻譯結果，焦點逐漸從原文過渡到譯文，這也是與以"對等"為基礎的理論有極大差別的地方。隨着重心向譯文的轉移，譯者的主體性作用也逐漸凸現出來。解構主義翻譯理論通過對"原初"本質的探討指出，譯者的主觀感情和社會背景將會對譯者解讀原文產生影響。這在解構原文至上和譯文缺陷的同時，將譯者的主體地位凸現出來，也從另一個側面為譯者的主體性介入提供了理論支撐。

對於譯者主體性的肯定和闡發，最集中地體現在女性主義譯論者那裏。西蒙在其《翻譯理論中的性別》一書中，對女性譯者的主體性給予了充份肯定與論述，"戈達爾德主張女性'以筆發揮主觀能動作用'（subjective agency）。女性主義寫作和翻譯相通，都極想在意義生產中突出女性的主體性"（Simon 1996: 13）。戈達爾德同時指出，"女性主義譯者堅持維護她那根本性的差異、她那無窮無盡的再閱讀和改寫的快樂，把自己對操縱文本的標記昭示天下。翻譯中女人駕馭（woman handling）文本意味着她要取代那個謙虛而自慚形穢的譯者"（同上：13）。這種觀點與解構主義消解原文"明顯意義"的觀點有共同之處。

以上我們簡單回顧了譯論中有關於譯者主體性的論述，這些觀點綜合起來表明，譯者的主體性作用不容忽視，譯者的主動介入文本的再生產也是值得肯定與理解的。譯者的主動介入則必然導致譯者在譯文中的在場，所以，譯者的隱形是值得懷疑的。

（四）小結及啟示

通過以上討論，我們可以看到，無論是中西方譯論，都對譯

者的主體性作用給予了充份肯定，並指出了這種主觀能動性作用對於正確理解有意誤譯等翻譯現象的啟發，也可以通過描述性研究幫助我們分析複雜的翻譯過程，以及譯者在這個複雜的過程中是怎樣做出不同的決定的。翻譯過程中，譯者面臨各種超越語言層面的文化差異、意識形態衝突，而且還要考慮各種規範的制約作用，而譯者的決定也就是在平衡這些制約因素的基礎上做出的。只有當我們發掘了這些文本之外的因素後，我們才能更好的理解和解釋某些可譯而不譯（比如對某些超出譯入語所處的主流意識形態和道德規範的內容進行刪減）、改寫等等現象。

對於譯者主觀能動性，也即其主體性的實現方式上，中外譯論中也多有論述。我們認為，可以從以下幾個方面來展開研究：對文本的直接操縱、譯作署名權利、譯作序言和跋、注釋及後記，以及譯者獨立於譯作之外的反思和思考。這些都明顯地體現出譯者對文本再生產的參與，也充份體現了譯者的在場。對文本的操縱，可以說是譯者主體性得以發揮的最主要、也是最直接的形式。弗洛圖列舉並描述了女性主義翻譯的三種實踐方式：增補（supplementing）、加寫前言和注腳（prefacing and footnoting）、"劫持"（hijacking）等等（Flotow 1991: 69-84）。

應該說，對譯者主體及其主體性的研究，是近幾年出現在翻譯研究中的一個新熱點。就目前國內的譯者主體性研究來說，在肯定所取得進展的同時，也必須正視研究中還存在的問題。正如穆雷、詩怡指出的，"他們的關注點大多還是放在原語和譯語文本和文化對比以及翻譯過程方面，即譯者作為讀者、闡釋者和創作者的主體性問題，對於譯者的翻譯選擇及其文化意圖等問題涉及較少"（2003: 16）。

可喜的是，翻譯研究領域內越來越多人把目光投向翻譯主體的個體研究，並通過對個體主體的主體性實現，來透視翻譯文學中的諸多現象，以及翻譯文學對本國文學的影響。比如，鑒於當代西方翻譯研究強調歷史文化對翻譯的制約，強調翻譯研究的高度概括性，而忽視對個體譯者翻譯實踐的考察，廖七一認為"很難解釋胡適詩歌翻譯中出現的從主題思想、語言到詩體的全面轉型"，從而指出，"詩歌翻譯的轉型表現出胡適作為譯者主體性的增強，同時也反映出他的文學理念、詩歌翻譯功能觀和詩學的演進，以及胡適創造中國白話新文學的強烈願望"（2003: 97）。

通過以上討論，本文試圖為譯者在翻譯過程中的主體性作用提供有力的理論支撐，也為譯者的在場提出合理的解釋。譯者的隱形是相對的，在場卻是絕對的。正如上面說到的，翻譯研究領域內越來越多的注意力逐漸集中到作為翻譯行為主體的譯者身上，並通過個案研究，來凸現譯者這個翻譯活動的實施者，是怎樣面對來自種種語言、文化、意識形態、道德規範等等的衝擊與矛盾，權衡其中各種各樣的權力關係，從而實現翻譯過程的。接下來，本文就嚴復翻譯《天演論》過程中所採取的不同翻譯策略作為研究重點，以此來揭示譯者的在場是不可忽視的決定性力量，而譯者的主體性作用也不應該被譯文的"忠實"與否這個表面現象所遮蔽。

二、以嚴復譯《天演論》的策略為例

譯者應當隱形的觀點受到批判，因為這種觀點出發點是為了

提倡"可讀性"，並且，它認為翻譯並非是翻譯，而應該是（等同於）"原文"。其實，矛盾恰恰在此出現。有時候，譯者的在場正是為了譯文更容易被閱讀和接受。比如，嚴復翻譯《天演論》採取了換例、解釋和按（案）語等多種手段，其目的不是突出自我，而恰恰是為了譯文能被目的語讀者所接受和理解。在這個個案中，源語與目的語之間的差異是巨大的，不僅體現在語言文字形式方面，在語言背後的文化層面上所體現出來的差異性更加巨大。由此產生的後果是，如果嚴復果真遵循自己所提出的信、達標準（當然，這種信、達標準也值得進行歷史性的理解），其翻譯產品將在很大程度上造成閱讀障礙。比如，原文中出現大量有西方文化背景的例子，作為當時的中國大眾讀者肯定會出現閱讀障礙。這與為了閱讀的流暢性而提倡譯者隱形觀點，豈不是背道而馳了嗎？對此，嚴復採取了諸多有利於讀者閱讀的"非透明"式處理，比如換例、解釋、案語等，其目的正是為了增強譯文的"可讀性"，而不是"標高揭己"。我們來看幾個例子，看嚴復是如何採取合適的翻譯手段和策略達到翻譯目的的。

更換例子是嚴復在翻譯過程中常用的手段。原文是在西方語言文化語境下產生的，簡單的字面後面負載着沉重的文化包袱。這些包袱毫不留情地壓在了譯者的肩膀上。怎樣處理這些文化負載比較大的語言內容，向來多有討論。近些年來，這種討論已經由原來的直譯與意譯，轉向歸化與異化的討論。作為兩種翻譯策略，它們很多時候共存於同一翻譯實踐中。

在嚴復翻譯的《天演論》中，有很多時候，譯者將原文中的西方文化語境下的產物轉換成本土的成份，也即我們普遍接受的歸化法翻譯。此處，筆者猶豫於"對等物"和"對應"等術語的

應用上。如果是對應的話，那也應該是功能上的對應／對等。這裏所謂的功能，就是在譯文讀者身上產生原文對於原文讀者所產生的那種聯想和理解，或者說為了達到這種聯想和理解的目的。嚴復為了使中國讀者比較容易地接受和理解原文所傳達的實旨，在很多時候採取了將原文中的典故、人名、地名等轉換成中文語境下容易引起聯想的概念。比如：即假吾人彭聃之壽，而亦由暫觀久，潛移弗知（《導言一 • 察變》）（嚴復，1998: 42）。對照原文我們就發現，彭祖、老聃是絕對不會出現在赫胥黎的原文中的。原文是描述地學專家歷經查驗各類化石，認識到動植物的豐富品種通常均具順序而行的變動和遷易，只是它們的變動極其微小，它們的遷易也極其緩慢，所以短時間內是難以察覺的。原文是：

> ... the state of nature of the ages during which the chalk was deposited, passed into that which now is, by changes so slow that, in the coming and going of the generations of men, had such witnessed them, the contemporary conditions would have seemed to be unchanging and unchangeable. (Huxley 2003: 3)

可以看出，原文的劃線部份本不會對原文讀者有任何歷史互文聯想的影響，只是直述時間的更迭。然而，在譯文中卻出現了彭祖、老聃兩個中國語境下傳說中的長壽人物。這樣給譯文讀者產生的直接聯想就是經世已久，因為傳說中的兩位人物皆以長壽著稱，彭祖更是活了 800 年。如此這樣對原文的解釋，使得譯文對於譯文讀者來說更加形象、具體，產生更為直接的聯想。

再來看一個例子。原文是 "The pigeons, in short, are to be their own Sir John Sebright"（Huxley 2003: 22），直譯為 "鴿子們將成為它們自己的約翰 • 塞伯萊特爵士"。約翰 • 塞伯萊特爵士（Sir John Sebright）是 19 世紀英國農學家。他以改良家畜（家禽）和馴養鷹類及養鴿術而出名。而嚴復的譯文則是："今以人擇人，此何異上林之羊，欲自為葛式；汧渭之馬，欲自為其伯翳，多見其不自量也已"（嚴復，1998: 151）。直譯為白話即："這如同上林苑裏的羊，自己想成為葛式；汧水渭河邊的馬，自己想成為伯翳那樣"。譯者在此採用了類比的手法，儘量在譯文讀者中產生最為直接的聯想，從而達到 "可讀性" 的目的。而把西事 "移用更換中國典故，便於文言文表達，利於晚清人士之閱讀"（嚴復，1998: 150）。

我們可以將嚴復的這種處理方法理解為歸化處理，也可以說是意譯的策略。在此，譯者的聲音清晰可聞，其目的和動機也是司馬昭之心，路人皆知。可隨之而來的一個問題就是，這樣的方法肯定會帶來一定的損失，也就是文化損失。因為，原文中的文化要素被譯文中能發揮同樣功能的文化成份所替代。雖然，這對於譯文讀者的閱讀來說不會造成太大的障礙，但對於跨文化交流的目的來說，卻又造成了一定程度的文化損失。而這也正是譯者反反覆覆所面臨的問題，就是怎樣在 "可讀性" 和文化譯介兩者之間達成平衡與和諧？這也是歸化和異化策略運用過程中譯者要三思而後行的。正如西方翻譯理論家哈提姆等人指出的，翻譯就是一個譯者做決定的過程。在這個過程中，有太多的因素要由譯者來斟酌，最後才能做出相對理智和得體的決定。所謂 "理智和得體的決定"，是說譯者要考慮譯文讀者的接受程度，要考慮譯

入語文化中的眾多規範，要考慮譯文在譯入語社會意識形態下的風險等等。

　　往往理性的譯者會採取必要的措施，以此來補救自己的翻譯策略和手法所造成的文化損失。這在某種程度上與補償策略息息相關。所謂補償，是指"操控文本，從而彌補翻譯所帶來的損失"（Hatim 2001: 228）。補償有不同的方式。根據上面的定義，其實改寫、更換例子等等都已經是隱性的補償方式了。比如上面提到的例子，不妨再看一個例子。在閱讀嚴復譯文中遇到更換典故的例子應該不算罕見了，下面這個尤為典型。譯文為：

　　　　李將軍必取霸陵尉而殺之，可謂過矣。然以飛將威名，二千石之重，尉何物，乃以等閒視之？（《導言十四·制私》）（嚴復，1998: 177）

如果不特別說明這是譯文，讀者一定以為這是些中原之事。其實，讀原文才知道此處作者和譯者各自的用意何為。原文是：

　　　　And, though one cannot justify Haman for wishing to hang Mordecai on such a very high gillet, yet, really, the consciousness of the Vizier of Ahasuerus, as he went in and out of the gate, that this obscure Jew had no respect for him, must have been very annoying. (Huxley 2003: 29)

原文中的這個典故，對於當時的士大夫階層來說必然是陌生的。嚴復在文中以案語直譯為，"埃及之哈猛必取摩德開而梟之高杆之上，亦已過矣。然彼以亞哈木魯經略之重，何物猶大，乃漠然

視之？門焉再出入，傲不為禮，則其恨之者，尚人情耳！"（嚴復，1998: 177）但是，在此之前，嚴復卻以中國語境下的李廣將軍的典故代替它，就是為了自己預期的讀者可以"流暢"地閱讀和理解譯文。

　　可以看出，嚴復心中時時想着自己的預期讀者，而這種原文所展示的文化典故，譯文讀者更是難以理解。如果譯者嚴復跟隨忠實於原文的翻譯觀點，就應該將這個典故照原文譯出，從而隱去自己對於譯文產生的介入，也即隱去自己的在場特徵。這樣才能達到譯者隱形論者所提倡的閱讀的"流暢性"。然而，恰恰相反，嚴復不斷將例子改頭換面成了本土的典故，更在這之後進行了案語補償，指出"今以與李廣霸陵尉事相類，故易之如此"。其目的非常明確，就是要讓譯文讀者產生更直接的閱讀聯想，從而理解這些典故在文中出現的作用和目的。從功能角度來說，將原文中的典故改為本土的歷史典故，可以達到相同的敘述目的。

　　如果說以上例證可以解釋譯者的出現並非是美麗錯誤，譯者的"主動"出場則更能說明譯者的主體性在翻譯過程中和對譯作形成都發揮着重要的作用。我們上面說到，譯者會以隱性的方式進行補償，另外，譯者也會以顯性的方式參與文本的再生產，從而保證譯文在目的語文化中的接受和生存，也即以積極的方式讓原文得以"再生"。此處，所謂顯性的補償方式，可以有多種形式，比如譯文的前言、後記、各種注釋等副文本。我們還是以嚴復為例。嚴復在《天演論》的翻譯過程中，對原文進行了詳細的譯注，並在譯文中不時穿插自己的評注，即發表個人之見，但更多的時候是通過案語幫助譯文讀者更好地理解原文，從而達到翻譯的目的。比如，上面提到有關李將軍的隱性補償之餘，嚴復又

緊跟其後進行了顯性補償,以小於正文字體的小字體文本緊跟其後,進行注釋:

> 李將軍……等閒視之?其憾之者,猶人情也。案原本如下:埃及之哈猛必取摩德開而梟之高杆之上,亦已過矣。然彼以亞哈木魯經略之重,何物猶大,乃漠然視之?門焉再出入,傲不為禮,則其恨之者,尚人情耳!今以與李廣霸陵尉事相類,故易之如此。
> (嚴復,1998: 177)

嚴復對自己的隱性補償又進行了顯性補償,交待了易例的原因。除此之外,嚴復還在譯文中以正文字體和小於正文字體的小字體形式插入自己的觀點和評判,也即案語,從而對於譯文讀者的閱讀進行指導。如:

(1)如是,則其所受於天必有以制此自營者,夫而後有群之效也。復案:人道始群之際,其理至為要妙,群學家言之最晰者,有斯賓塞氏之《群誼篇》、柏捷特《格致治平相關論》二書,皆餘所已譯者。(同上:176)

(2)復案 赫胥黎保群之論,可謂辯矣。(同上:177)

(3)又案 班孟堅曰:"不能愛則不能群,不能群則勝物,不勝物則養不足"。(同上:178)

當然,我們在此只能以幾個簡單的例子來展現譯者的主動在場在翻譯中的積極作用。嚴復的翻譯為我們提供了豐富的研究資源,有必要做進一步的研究,比如翻譯中敘述視角的轉變等等。但是,本文的關注點卻是審視譯者的在場這一現象,所以不再展開論述。

三、結　語

本文章開頭引用了哈姆雷特的台詞,"To be or not to be, that is the question",這句話的譯法本身就很有意思,前後出現過卞之琳、朱生豪、梁實秋、孫大雨、曹未風、方平等不同版本。在本文討論的語境下,這也正好反映了譯者在翻譯/譯作中的兩難境地,"在場還是隱形,這是個問題"。本文圍繞譯者在翻譯中的隱形與否進行了討論,主要通過回顧中西方譯論中對於譯者主體性的討論,從而揭示譯者的隱形是有其歷史淵源的,而且也是被逐步建構出來的。然而,伴隨着翻譯研究的"文化轉向",翻譯批評者們也不再簡單地對照原文指出譯文的缺陷與不忠,而是將翻譯視為一種社會活動。這種社會實踐活動,必然涉及兩種語言之間在文化、道德、意識形態、文學規範等等諸多方面的差異。翻譯作為一種有目的的行為,不可避免的會映射出翻譯主體,也即譯者的各種價值觀、文學觀、審美觀等等。我們要打破譯者隱形的神話,深刻揭示譯者在翻譯過程中所面臨的種種束縛和壓力,不再簡單地評價譯者翻譯的對與不對,而應該將譯者當時所處的社會文化大環境納入研究視野,分析譯者選擇不同的原文和採納不同的翻譯策略之後的深層社會根源。

通過對譯者主體性的探討,本文旨在指出,譯者的出現不但不是個美麗錯誤,而且是必不可少的。通過回顧中外翻譯研究中的理論闡述,本文試圖為譯者的主體性作用尋找理論支撐,同時也為解釋譯者的合理在場提供理論依據。在此基礎上,本文分析了嚴復在翻譯《天演論》過程中所採取的不同的策略和步驟,從而達到既定的翻譯目的。這也是對於譯者的主體性作用和在場的

最好佐證。

需要指出的是，由於本文重點在駁斥譯者的隱形論，所以大力着墨於對譯者的主體性作用的討論上，從而為譯者的在場提供理論依據和支撐。對於嚴復翻譯的分析，也只是在最表層上對譯者的在場進行描述。其實，譯者在翻譯中的在場是一個複雜的問題，對此，赫曼斯（Hermans 1996），斯恰為（Schiavi 1996），梅爾（May 1994）等從不同的角度進行了研究和闡述。譯者的在場帶來一系列的值得探討的問題，比如，譯者聲音與他者聲音之間的對話、譯文中語言的雜和、譯文的互文性特徵等等，而這些都是值得進一步探討和挖掘的研究點。

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知其不易為而為之
——談英詩漢譯

黃國彬

Abstract

Taking on What You Know to Be Formidable: On Translating
English Poetry into Chinese (*by* Laurence Wong)

　　*Poetry is generally considered to be the most difficult genre to
translate, prompting Robert Frost to say: "Poetry is what gets lost
in translation". Though hyperbolical to some extent, Frost's dictum
serves to highlight the intractability of poetry as source texts. This
paper discusses poetry translation (English-Chinese) on a number of
levels, including the semantic, the syntactic, and the phonological,
examines the problems involved, and suggests some possible solutions.*

　　佛洛斯特（Robert Frost）有關詩的名言，許多從事翻譯的人
都耳熟能詳："翻譯中失去的東西就是詩"（"Poetry is what gets
lost in translation"）。言下之意是：翻譯中沒有失去的東西就不
是詩。進一步推論，是詩不可譯，譯詩的人注定徒勞。

　　在所有文類之中，詩的確最難譯。不過任何文類的翻譯，都
是某一程度的扭曲；絕對的"可譯"，恐怕只有本語重複，諸如
以"山"譯"山"，以"水"譯"水"，以"mountain"譯

"mountain"，以 "water" 譯 "water"，以 "Shall I compare thee to a summer's day?" 譯 "Shall I compare thee to a summer's day?"（Shakespeare, *Sonnets*, XVIII, 1）。一旦以 "山" 譯 "mountain"，以 "水" 譯 "water"……以 "夏日" 或 "春日" 譯 "summer's day"，原文和譯文就會在聯想、象徵或其他層次上有某一程度的差異；凱特福德（Catford 1965: 17-31）用對等（equivalence）、奈達（Nida 1964: 159, 171, 176; Nida 1969: 14）用動態對等（dynamic equivalence）和功能對等（functional equivalence）一類術語，也不過為了討論的方便，因為大家都知道，在實際翻譯中，沒有絕對的對等；就像幾何學家，明知點和線沒有長度、寬度、高度，在討論幾何問題時仍要在紙上畫點畫線。

佛洛斯特的名言，應該視為修辭學的誇飾，因為在譯詩過程中，原作的不少內容（包括語義、聯想、韻律）固然會失去，但在高手筆下，沒有失去的 "殘餘" 也可以有詩的成分。詩，固然比非詩體裁難譯，但也像其他體裁一樣：既非絕對可譯，也非絕對不可譯。至於能譯多少，就要看作品有多難，譯者的本領有多高，譯入語和譯出語是何種語言了。

本文以英詩漢譯為例，談談翻譯過程中，有哪些途徑可循，哪些要點值得注意。[1]

首先，面對一首英詩，譯者該用哪種漢語呢？大致說來，可供譯者採用的漢語有兩種：文言和白話。文言所指為何，不必進一步解釋，因為無論是莊子、司馬遷、韓愈、柳宗元還是張岱、吳汝綸、嚴復、林紓的文言，彼此雖有出入，但同多於異，誰看了都不會否定其文言屬性，也不會說這些人筆下的文字是白話。至於白話，分別則比較大。譬如艾青、田間的白話，與梁實秋、

王力、夏濟安、余光中的白話就有很大的不同，因為梁、王、夏、余等作者、譯者筆下的語言，已經文白相濟，超越了五四初期所提倡的 "白"。[2] 不過這些現當代作者、譯者的風格雖然互異，艾青和田間的文字更不足為法，但就英詩漢譯而言，除非要創造特別的修辭效果，否則白話是勝過文言的。原因很簡單：文言與生活脫節已久，其詞彙、句法、彈性都難以追摹現代經驗；無論譯者在文言典籍中浸淫多久，也無論浸淫出來的成果是嚴復的文言還是林紓的文言，都比不上高手筆下的現代漢語。[3] 以文言譯英詩，面對的困難屬歷時（diachronic）範疇；以現代漢語譯英詩，面對的困難屬共時（synchronic）範疇。從事翻譯的人大都有這樣的經驗：歷時困難所造成的障礙比共時困難所造成的障礙大。譬如說，要把荷馬或維吉爾的長篇敘事詩譯成古代英語或中世紀英語，遠較譯成當代英語難。某些譯者捨易趨難，大概有兩個原因：第一，譯者書寫當代語言的能力，遜於書寫非當代語言的能力。某些慣於書寫文言、鮮寫白話的人就屬這類。第二，譯者以為，既然譯出語的作品屬古代，譯入語也應該以古代漢語為準；這樣一來，譯本讀者的反應，才能相等於原著讀者的反應。這一論點似是而非，因為以古代語言譯古代作品，當代讀者的反應是否 "相等" 於古代讀者對原著的反應呢，誰也無從證驗。有時候，效果會適得其反。譬如說，以中世紀英語譯荷馬作品，當代英語讀者對譯本的反應，可能大異於古希臘讀者對荷馬作品的反應，因為荷馬的語言與古希臘讀者之間的距離，遠小於中世紀英語與當代英語讀者之間的距離；相反，當代英語讀者讀當代英語荷馬譯本的經驗，應該較近於古希臘讀者讀荷馬原作的經驗。五四前後，蘇曼殊以文言譯彭斯（Robert Burns）、拜倫（George

Gordon Byron)、雪萊(Percy Bysshe Shelley)、歌德(Johann Wolfgang von Goethe),傅東華以文言成分特高的"白話"譯米爾頓(John Milton)的《失樂園》(*Paradise Lost*),都犯了策略上的錯誤。以蘇曼殊譯拜倫為例,他的〈讚大海〉(四言)、[4]〈哀希臘〉(五言)、[5]〈去國行〉(五言),[6] 都未能應付英語多變的句法。試以〈哀希臘〉第一節和原詩對照:

> The isles of Greece, the isles of Greece!
> Where burning Sappho loved and sung,
> Where grew the arts of war and peace,
> Where Delos rose, and Phoebus sprung!
> Eternal summer gilds them yet,
> But all, except their sun, is set. (Byron 1970: 695)

> 巍巍希臘都,生長奢浮好!
> 情文何斐亹,荼輻思靈保。
> 征伐和親策,陵夷不自葆。
> 長夏尚滔滔,頹陽照空島。(劉斯奮,1981: 134)

讀者就會發覺,原文許多信息,蘇曼殊沒有譯出;蘇曼殊的漢譯,增添了原詩所無的內容;並且引發了許多與希臘無關的聯想;[7] 與其說蘇曼殊在"翻譯",倒不如說蘇曼殊在借助拜倫的作品自我發揮。在翻譯過程中,由於五言範式(其中包括格式、節奏、詩行的空間和彈性、由傳統文學為譯者預設的準則)的局限,譯者只能削拜倫之足,適中國舊詩之履。

要在某一程度譯出原詩的句法,譯者必須採用彈性較大的現代漢語。所謂"彈性較大的現代漢語",不是指僅具"的"、"麼"、"了"、"着"的白話。試看傅東華如何譯米爾頓的《失樂園》:

> He in celestial panoply all armed
> Of radiant Urim, work divinely wrought,
> Ascended; at his right hand Victory
> Sat eagle-winged, beside him hung his bow
> And quiver with three-bolted thunder stored,
> And from about him fierce effusion rolled,
> Of smoke and bickering flame, and sparkles dire. (*Paradise Lost*, VI, 760-66)

> 唯時聖子陞登這座上,
> 身披着天之全武裝,
> 乃是輝耀的"烏陵"所製,
> 非凡神器,異樣堅剛。
> 勝利坐其右,身插着鷲鷹的翅膀。
> 他身畔掛着弧弓與箭囊,
> 箭囊裏,有三箭的雷霆穩貯藏;
> 從他身上,有濃煙怒噴,烈焰盪漾,
> 並有可怕的火花四放。(傅東華,1939: 3, 310)

原文描寫聖子全副武裝登上聖父的戰車,準備向撒旦出擊,赫赫震懾了讀者。譯文的細節頗為具體,但五言詩節奏("登陞這座

上”，“天之全武裝”，“勝利坐其右”，“雷霆穩貯藏”）和
四字成語節奏（“異樣堅剛”，“濃煙怒噴，烈焰盪漾”，“火
花四放”）太多，給人熟極而流的感覺，未能表現米爾頓英語的
彈性和氣勢。米爾頓寫《失樂園》時，處處以古典拉丁語作品
（如維吉爾的《埃涅阿斯紀》）為師，[8] 句法如常山之蛇；古詩的
五言節奏和四字成語節奏，單獨唸來均齊平穩，用得適當，能收
言簡意賅之效；但出現的頻率太高，各單位就往往“自給自
足”，唸起來如四六駢文；[9] 雖然“搖曳生姿”，卻欠缺向前推進
的動量，結果音停勢訖，難以追摹《失樂園》水銀瀉地般的句
法。[10]

當然，話要說回來，即使現代漢語，由於句法與英語有極大
的距離，欠缺關係從句、插入句等“構件”幫助句子伸縮環迴，[11]
局限仍在所難免。譯《失樂園》的句法時，要真正做到“兵來將
擋，水來土掩”，必須用同一語系的語言，如意大利語、西班牙
語、法語、德語，尤其是拉丁語。[12]

米爾頓的《失樂園》是英語文學中句法最難譯的作品，給譯
者重重困難，完全是意料之內。這種句法，下文會進一步討論。
在這裏先談現代英詩。現代英詩，雖然不再有《失樂園》那樣的
句子，但仍會給譯者種種挑戰。以葉慈（William Butler Yeats）
〈庫爾園的野天鵝〉（“The Wild Swans at Coole”）一詩的第二
節為例：

> I have looked upon those brilliant creatures,
> And now my heart is sore.
> All's changed since I, hearing at twilight,

> The first time on this shore,
> The bell-beat of their wings above my head,
> Trod with a lighter tread. (13-18)

詩中的句法就不易應付。引文到了第三行從句主語“I”之後，讀
者所期待的謂語沒有出現，卻憑空“飛來”一個分詞短語
“hearing at twilight, / The first time on this shore, / The bell-beat
of their wings above my head”，[13] 給讀者“神龍見首不見尾”
的感覺；到了末行，謂語才像久隱雲中的龍尾姍姍來遲：“Trod
with a lighter tread”，上承第三行的“since I”，組成遲來的從句
“since I [...] / Trod with a lighter tread”。儘管如此，葉慈還彷
彿怕漢語讀者或譯者不知道英語句法厲害，隱藏龍尾之功竟密集
施展：及物分詞“hearing”出現後，並沒有馬上交代賓語，卻在
賓語之前再插入三個狀語來修飾“hearing”：“at twilight”，
“The first time”，“on this shore”，令“hearing”長時間無
“物”可“及”。三個狀語搶去了讀者的注意後，“hearing”的
賓語才施施來臨：“The bell-beat of their wings above my head”，
讓一直“及”不了“物”的分詞有“物”可“及”。這種叫讀者
“望穿秋水”、“翹企以待”的句法，能產生懸宕效果，產生戲
劇張力。由於漢語沒有把主語“我”和謂語分隔的習慣，葉慈讓
“I”字“停在空中”的“絕技”，譯者就無從仿效了。

英國詩人兼評論家科爾里奇（Coleridge 1917: 73）的《席間閑
談》（*Table Talk*, 12 July 1827）有一句名言，談藝之士都喜歡引
述：“I wish our clever young poets would remember my homely
definition of prose and poetry; that is, prose = words in their best order;—

poetry = the *best* words in the best order"（"真希望我們聰明的年青詩人，會記住我給散文和詩所下的簡單定義；那就是：散文＝組織最佳的文字；詩＝組織最佳的最佳文字"）。這句名言，指出了詞序（word order）如何重要。一位出色的散文家或詩人，調遣文字時有如出色的軍事家佈陣：哪一字放在哪一位置，都要精確無誤；因為詞序一變，意義、語調等參數也往往隨着變動。以美國的國訓"In God we trust"為例，四個字如果改為"We trust in God"，就不能保留原文堅決肯定的語調。在詩中，詞序更加重要：詞序的改變不但會影響語調，也會影響節奏和韻律。

以佛洛斯特的〈下雪的黃昏，林畔稍駐〉（"Stopping by Woods on a Snowy Evening"）（Frost 1995: 207）第一節為例：

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow. (1-4)

第一行一開始就用倒裝，把焦點集中在"樹林"（"woods"）上，效果與順序句法（"I think I know whose woods these are"）有別：倒裝後，作品有單刀直入的明快，一開始就令讀者的注意力移向"樹林"。此外，原詩到了"are"字是一個行中停頓（caesura），傳遞了敘事者若有所思的語氣。由於這原因，原詩倒裝說法所產生的效果，就會成為譯者考慮的因素。

再看愛德華・托馬斯（Edward Thomas）的〈眾燈熄滅〉（"Lights Out"）（Thomas 1978: 367）第一、二節：

I have come to the borders of sleep,
The unfathomable deep
Forest where all must lose
Their way, however straight,
Or winding, soon or late;
They cannot choose.

Many a road and track
That, since the dawn's first crack,
Up to the forest brink,
Deceived the travellers,
Suddenly now blurs,
And in they sink. (1-12)

詩人在第一至十一行準確地調控節奏：或一氣呵成（如第一行）；或一行未完（如第二、三行）間蓄勢向下一行飛跨；或在氣勢不斷、一波未平、一波又起的長單位（第二至第四行前半部）之後稍稍收勢，然後踟躕夷猶，欲行又止，欲止還行（如第四行後半部和第五行）；或借跨行法加強"deep"（/diːp/）和"lose"（/luːz/）的長元音 /iː/ 和 /uː/ 的強調效果；或在前進間倏地借一個關係代詞（第八行的"that"）再度收勢，收勢後插入兩個狀語（"since the dawn's first crack"，"Up to the forest brink"），把關係從句"That [...] / Deceived the travellers"分割，讓"That"字懸空而"沒有着落"，產生叫讀者欲罷不能的懸宕；然後在第十一行令一個揚抑抑（dactylic）音步

（"Suddenly"）跌撞間突然加速，再以一個揚揚（spondaic）音步（"now blurs"）減速，藉這個音步的兩個重讀音節（stressed syllable）把前十行的發展推向高潮，牢牢掌控了讀者的注意力，同時叫一直"孤立無援"的主語"Many a road and track"有"救兵"（謂語"Suddenly now blurs"）增援；主語和謂語"會師"後，組成並列複合句（"Many a road and track / [...] Suddenly now blurs, / And in they sink."）中的第一個並列分句（co-ordinate clause）。[14] 就句子的結構來說，主句（"Many a road and track / ... Suddenly now blurs [...]."）包孕着分句（"That / [...] Deceived the travellers"），分句包孕着狀語（"since the dawn's first crack, / Up to the forest brink"），完全是"天內有天"的精巧佈局，以快慢、以抑揚、以弛張、以音量的大小牽引着讀者情緒的起伏。

至此，詩人掌控句法、詞序、節奏的精湛技巧，已臻"瓠巴鼓琴"之境；不過，真正叫"沉魚出聽"的，[15] 是最後一行的倒裝："And in they sink"。第二並列分句中的"they"，指第一節第三行的"all"。作者在"Many a road and track"出現的剎那，就把讀者帶進過山車一般的旅程，環迴、起伏、跌撞後一個急跌驟墜；由於倒裝關係，"in"字集中了最後一行的重量，完全配合了語義，準確表達了入睡時由意識墜入無意識的過程。然而，最後一行如果不用倒裝而用順序句法，說成"And they sink in"，詩行就變得軟弱無力，不啻以蛇尾續虎頭了。[16] 英詩漢譯時，譯者碰到這樣的倒裝，絕對不可以等閑視之。至於能否對付，就視乎譯者的功力和漢語的資源了。

同樣，莎士比亞的《惡有惡報》[17]（*Measure for Measure*）第二幕第一場第三十八行（"Some rise by sin, and some by virtue

fall"），在詞序上也見匠心：既用了對偶（antithesis），也用了修辭學所謂的交錯配列法（chiasmus），打破了常見詞序"Some rise by sin, and some fall by virtue"。這樣的句子，漢譯時也不好對付。說"有些人因罪惡上升；有些人因美德下墮"或"有些人因罪惡而成；有些人因美德而敗"……無疑譯出了對偶，卻未譯出交錯配列法；說"有人升於罪惡；有人因美德而墮"，或"有人成於罪惡；有人因美德而敗"……漢語的對偶結構又會遭到干擾。面對這樣的原文，譯者往往會顧此失彼。

再以葉慈的《庫爾園的野天鵝》為例：

> The trees are in their autumn beauty,
> The woodland paths are dry,
> Under the October twilight the water
> Mirrors a still sky;
> Upon the brimming water among the stones
> Are nine-and-fifty swans. (1-6)

把末行的"nine-and-fifty swans"說成"fifty-nine swans"，效果就大不相同：前者莊穆嚴肅；後者平易稀鬆。在這首詩中，晚年的葉慈在庫爾園重見野天鵝，因野天鵝充滿活力、始終年輕而想到自己老邁、青春不再，於是禽人對照，奏出沉鬱的調子。較古老的說法（即倒裝的"nine-and-fifty swans"），先以重音的"nine"字定調，把讀者的注意力扣緊，然後才加上"-and-fifty"；說時由於多了個"and"在速度較快的"fifty"之前稍稍減速，[18] 節奏乃變得沉穩，與詩中的惆悵意境配合。[19] 換過"fifty-

nine"，把詩行寫成 "Are fifty-nine swans"，不但會擾亂韻律，使抑揚三步格變成抑揚兩步格（ "Are 'fif | ty-'nine"）加一個重音單字 "swans"；同時，由於 "fifty-nine" 中的 "fifty" 速度太快，出口即逝，節奏收不住腳，也扣不住讀者的注意力，聽來有點隨便輕率，欠缺原詩的莊重矜持。譯葉慈這首詩時，由於漢語沒有相應而又自然的二元對立說法，[20] 我們就只能說 "五十九隻天鵝" 了。[21]

就詞序而言，歐洲語言（如英語、法語、德語、意大利語、西班牙語、拉丁語、古希臘語）之中，以拉丁語最富彈性；同是幾個拉丁詞，先後次序可以有多種變化；不但叫漢語仿效無從，即使同屬印歐語系的英語、法語、德語、意大利語、西班牙語、古希臘語也跟隨乏術。不過，上述歐語的詞序彼此之間雖有分別，與漢語比較，彈性仍大得多。再以米爾頓的英語作品《失樂園》為例：

> Childless thou art, childless remain; so Death
> Shall be deceived his glut, and with us two
> Be forced to satisfy his rav'nous maw.
> But if thou judge it hard and difficult,
> Conversing, looking, loving, to abstain
> From love's due rites, nuptial embraces sweet,
> And with desire to languish without hope,
> Before the present object languishing
> With like desire, which would be misery
> And torment less than none of what we dread,

> Then both ourselves and seed at once to free
> From what we fear for both, let us make short,
> Let us seek Death, or he not found, supply
> With our own hands his office on ourselves;
> Why stand we longer shivering under fears
> That show no end but death, and have the power,
> Of many ways to die the shortest choosing,
> Destruction with destruction to destroy? (X, 989-1006)

這是該詩第十章夏娃對亞當所說的話。夏娃和亞當偷吃禁果後，把死亡和一切苦難帶到了人間；為了讓後代躲過未來的災劫，夏娃向亞當提出解決的方法：不生孩子。如果亞當覺得夫妻相對而要摒情棄慾，實在太難，兩人可以選擇另一方法：自殺。自殺後一了百了，上帝要懲罰二人的子孫也找不到懲罰的對象。原詩第二句長達十五行。句子的一至九行不談；在此僅談最後六行。在六行裏面，作者用了漢語所無或罕用的句法和詞序： "or he not found" 是 "or, if he is not found" 的省略。 "That show no end but death" 是關係從句（relative clause），修飾先行詞（antecedent） "fears"。 "Of many ways to die the shortest choosing" 是插入句，插在第四行和第六行之間；同時又是省略句，即 "Of many ways to die is the shortest choosing" 的省略。這些句法和詞序，漢語譯者是無從跟隨的。即使最末一行，短短五個字已經叫漢語譯者知道英語詞序如何難纏了： "Destruction with destruction to destroy" 雖被 "Of many ways to die the shortest choosing" 擋在前面，其實上接第四行： "… have the power / […] Destruction

with destruction to destroy"。[22] 譯成漢語,這兩行就變成"[…]有能力/以毀滅摧毀毀滅";[23] 意思是:死亡("毀滅")來臨前,我們自殺(自我"毀滅");這樣一來,就等於以"毀滅"("destruction",即自殺)"摧毀"("destroy")"毀滅"("destruction",即死亡)了。也就是說,原詩第一個"destruction"指死亡(death),第二個"destruction"指自殺。

這樣一譯,是不是證明了漢語詞序和英語詞序一樣靈活呢?不是。因為這句話的意思,英語有三種說法:"to destroy destruction with destruction";"with destruction to destroy destruction";"destruction with destruction to destroy"。米爾頓不用第一種(英語最常用、最自然的詞序),也不用第二種(不常用,但顛倒程度不算太大的詞序),卻用第三種(顛倒程度最大的一種),把兩個三音節的"destruction"放在前面,一個雙音節抑揚(iambic)音步的"destroy"放在最後,結果大大加強了語氣,傳達了夏娃求死心切的意志。反觀漢語,只有一種說法:"以毀滅摧毀毀滅";說"摧毀毀滅以毀滅",已經是不太地道、不太自然的歐化句法。與英語(或其他歐洲語)比較,漢語的詞序雖有種種局限,但漢譯英詩的譯者面對原詩時,仍得忠於職守,處處留神,看原詩詞序有沒有特別之處;如有特別之處,又要看特別之處有沒有特別效果;如有特別效果,就得儘量以漢語資源把特別效果保留或再創造,必要時輔以適當的歐化,務求把作者的匠心傳遞給漢語讀者。至於怎樣才能做到"適當的歐化",又要像上面所說那樣:"視乎譯者的功力[……]了"。

就句法的環迴伸縮而言,漢語比不上英語。要完全勝任原文的挑戰,自然是難上加難。有時候,即使看似容易的句法,也會傷譯者腦筋。比如葉慈〈再度降臨〉("The Second Coming")第一節最後兩行:

The best lack all conviction, while the worst
Are full of passionate intensity.

"The best"和"the worst"對偶;袁可嘉(孫紹先、周寧,1989:469)譯成"優秀的人們信心盡失,/壞蛋們則充滿了熾烈的狂熱",就沒有照顧到原詩的對偶效果。余光中(24-26)的"上焉者毫無信心,下焉者/滿腔是激情的狂熱",令"上焉者"和"下焉者"彼此呼應,就把對偶效果譯了出來。

原詩有對偶而譯不出或沒有譯出,是功力或注意力不足;原詩沒有對偶而加入對偶,則是畫蛇添足。譬如葉慈的名詩〈航向拜占庭〉("Sailing to Byzantium")第一節有這樣的一行:"The salmon-falls, the mackerel-crowded seas"。行中有兩個並列詞組,沒有明顯的對偶效果。邵兵和慈繼偉(張玉書,1991:585-86)卻譯成"鮭魚騰躍如瀑布,鯖魚雲集在海洋",不但譯錯了前半行,而且平添了不必要的對偶效果,[24] 移動了作品的焦點。其實,原詩"salmon-falls"一詞,只使人想起鮭魚繁衍的景象,並沒有"鮭魚騰躍如瀑布"的明喻。鮭魚到了產卵季節,就會由海洋游入內陸的河流,繼續生生不息、傳宗接代的循環;即使遇到瀑布,仍會逆流向上。這時候,"力爭上游"的群鮭在瀑布擁聚奮進,往往蔚成奇觀。葉慈詩中的"salmon-falls",就是這樣的瀑布,有象徵生命豐繁富饒的意思;譯為"鮭躍之瀑",既能避免對偶,也能保留原詩的焦點。

句法牽涉的範圍較廣，給譯者麻煩是意料之內。有時候，即使一個單詞的位置，也會叫譯者失手。再看葉慈的〈再度降臨〉：

> Surely some revelation is at hand;
>
> Surely the Second Coming is at hand;
>
> The Second Coming! (9-11)

這是作品第二節的開頭。詩人把 "Surely" 放在兩行之首，而不用較常見的詞序： "Some revelation is surely at hand; / The Second Coming is surely at hand"。詞序移動之後，加上第三行音步驟減而自成單位的 "The Second Coming"，讀者所聽到的，就恍如字字千鈞的神諭。

袁可嘉的漢譯（孫紹先、周寧，1989: 469）中：

> 無疑神的啟示就要顯靈，
>
> 無疑基督就將重臨。
>
> 基督重臨！

三行全是二字音步，既欠變化，也未能傳遞原詩的千鈞力量。

再看余光中（24-26）的漢譯：

> 必然，即將有某種啟示；
>
> 必然，即將有再度的降臨。
>
> 再度降臨！

譯者把 "必然" 放在兩行的開頭，再加一個逗號；由於狀語 "必然" 的停頓，原詩的力量乃得以保留。[25]

兩個或兩個以上的音節相連，就會產生節奏。狹義的節奏，指 "音樂中交替出現的有規律的強弱、長短的現象"（《現代漢語詞典》，2001: 589）。這一定義用諸詩歌，則指音節的快慢、強弱、長短。在詩歌中，節奏十分重要；沒有節奏感的詩人，創作時會有很大的障礙。能充分掌握節奏的詩人，往往能夠為句子加速減速，創造各種藝術效果。以葉慈的〈茵尼絲翡麗湖心島〉（"The Lake Isle of Innisfree"）為例，詩人善於掌控節奏，從頭至尾都以舒除、柔和的樂韻配合主題和語義所描寫的氣氛：

> I will arise and go now, and go to Innisfree,
>
> And a small cabin build there, of clay and wattles made:
>
> Nine bean-rows will I have there, a hive for the honey-bee,
>
> And live alone in the bee-loud glade.
>
> And I shall have some peace there, for peace comes dropping slow,
>
> Dropping from the veils of the morning to where the cricket sings;
>
> There midnight's all a glimmer, and noon a purple glow,
>
> And evening full of the linnet's wings.
>
> I will arise and go now, for always night and day
>
> I hear lake water lapping with low sounds by the shore;
>
> While I stand on the roadway, or on the pavements grey,
>
> I hear it in the deep heart's core. (Yeats 1950: 44)

這首詩是著名的抒情詩，廣受傳誦，在英詩世界的地位有點像徐志摩的〈再別康橋〉、余光中的〈鄉愁四韻〉、鄭愁予的〈錯誤〉之於漢詩世界。詩人在第一節第一行的開頭（"I 'will | a'rise"）和結尾（"and 'go | to 'In | nis'free"），以平穩、均齊的抑揚格（iambus）把節奏拉柔，然後一再把 "And" 放在詩行的第一位置（"And a small cabin build there …" "And live alone …" "And I shall have some peace there …" "And evening full of the linnet's wings"），延續節奏的舒徐，[26] 有裊裊不絕的效果；至於 "I will arise and go now" 的重複，則使作品唸起來像歌謠。

可是，在某些譯者筆下，這些特色未能保留。以袁可嘉的英譯〈茵納斯弗利島〉（孫紹先、周寧，1989: 465-66）為例：

> 我就要動身走了，去茵納斯弗利島，
> 搭起一個小屋子，築起泥笆房；
> 支起九行雲豆架，一排蜜蜂巢，
> 獨個兒住着，蔭陰下聽蜂群歌唱。
>
> 我就會得到安寧，它徐徐下降，
> 從朝霧落到蟋蟀歌唱的地方；
> 午夜是一片閃亮，正午是一片紫光，
> 傍晚到處飛舞着紅雀的翅膀。
>
> 我就要動身走了，因為我聽到，
> 那水聲日日夜夜輕拍着湖濱；

> 不管我站在車行道或灰暗的人行道，
> 都在我心靈深處聽見這聲音。

在第二、三行，不知是譯者有意還是無意，每行的前半部都是二、二、三節奏（"搭起 | 一個 | 小屋子"，"支起 | 九行 | 雲豆架"），與古典詩的七言相同；每行的後半部，則是二、三節奏（"築起 | 泥笆房"，"一排 | 蜜蜂巢"），與古典詩的五言相同。這樣的節奏，與現代詩不太協調，因為現代詩的基調已鮮用古典詩的五七言節奏；[27] 五七言節奏在詩中出現，會給讀者今古齟齬的感覺。

再看邵兵、慈繼偉漢譯〈庫爾園的野天鵝〉（張玉書，1991: 579-80）第一節：

> 樹木一片秋色斑斕，
> 林間小徑一路乾爽，
> 十月裏暮色蒼茫，水面
> 映出靜靜的藍天；
> 在滿溢的湖面與岩石間，
> 五十九隻天鵝浮游翩翩。

我們會發覺，二字頓有時連續出現，節奏欠缺靈動變化："樹木 | 一片 | 秋色 | 斑斕，／林間 | 小徑 | 一路 | 乾爽"；"五十 | 九隻 | 天鵝 | 浮游 | 翩翩"。[28]

余光中（1968：上冊，12-14）漢譯（〈庫爾的野天鵝〉）的同一節，在節奏上就敏感多了：

群樹｜穿着｜秋天的｜美麗，

林中的｜幽徑｜何乾爽；

在｜十月的｜微光裏，｜｜湖水

反映着｜寂靜的｜穹蒼。

在｜飽滿的｜水面，｜｜在石間，

五十｜九隻｜天鵝｜何翩翩。

一字頓、二字頓、三字頓相間有致，加上輕聲和文言（"何乾爽"、"何翩翩"）從中調頻，[29] 唸起來有弛有張。以第二行和末行為例，"何乾爽"和"何翩翩"既以三字頓與二字頓相濟，同時又收文簡意繁之功。把第一行說成"林中的幽徑是多麼乾爽啊"，或者把末行說成"五十九隻天鵝是多麼翩翩哪"，句子就變得拖沓囉唆了。

在詩中，和節奏同樣重要的是意象。所謂"意象"，英語有兩種說法：集合名詞"imagery"和可數名詞"image"。"Imagery"一詞，"一般泛指用語言表示物體、動作、感覺、思想、意念、各種精神狀態、所有感官或超感官經驗的手法"。[30] 不過在詩中，狹義的意象通常指能夠喚起感官經驗或聯想的文字，尤其指明喻、暗喻、擬人等修辭手法，包括視覺（visual）意象、聽覺（auditory）意象、觸覺（tactile）意象、嗅覺（olfactory）意象、味覺（gustatory）意象、動覺（kinaesthetic）意象。[31] 與聲韻比較，意象（尤其是視覺意象）譯起來比較容易。[32] 以龐德（Ezra Pound）的〈曹植〉（"Ts'ai Ch'ih"）[33] 為例：

The petals fall in the fountain,

The orange-coloured rose-leaves,

Their ochre cling to the stone. (Pound 2003: 286)

視覺意象極其鮮明，要譯成漢語或還原為漢語，[34] 困難並不大；譯者儘量在語義層次追摹即可：

眾瓣飄落泉中，

橘紅的玫瑰花瓣，

赭色黏在石上。

范岳的漢譯《落紅》（仿曹植）（孫紹先、周寧，1989: 746）用了五言節奏，再創造的成分較多（其中包括額外的增添），但就意象而言，也不能說太乖原詩：

花雨落清泉，

橘紅玫瑰葉，

滴血石上染。

同樣，龐德的名詩〈在一個地鐵站中〉（"In a Station of the Metro"）：

The apparition of these faces in the crowd;

Petals on a wet, black bough. (Pound 2003: 287)

意象中視覺效果強烈，叫人一讀難忘。要譯成漢語，也不算太難：

人群中這些顏容出現；

濕黑枝幹上的花瓣。[35]

杜運燮的漢譯（孫紹先、周寧，1989: 744）：

人群中這些面孔幽靈一般出現；

濕漉漉的黑色枝條上的許多花瓣。

雖然譯錯了"apparition"，平添了可怖的"幽靈"，[36] 使美麗的
原作失色；但大致說來，仍保留了原詩的意象。
以莎士比亞（William Shakespeare）的劇作為例：

If you can look into the seeds of time,

And say which grain will grow and which will not ... (*Macbeth*, I, iii, 58-59)

如果你們能洞察時間的種子，說得準哪一顆會長，哪一顆不會
長……（卞之琳，1999: 610）

要是你們能夠洞察時間所播的種子，知道那一顆會長成，那一顆
不會長成……（朱生豪，1953: 8）

如果你們能夠窺察時間的種子，說得出哪一粒會生，哪一顆要
死……（曹未風，1955: 9）

如果你們能窺見造化的氤氳，哪一粒種子能發榮滋長，哪一粒不

能……（梁實秋，1968: 23）

你們如果能看透了時間的種子，能說那一顆會滋長，那一顆不
會……（孫大雨，1999: 15）

weariness

Can snore upon the flint, when resty sloth

Finds the down pillow hard. (*Cymbeline*, III, vi, 34-35)

疲倦的旅人能夠在堅硬的山石上
沉沉鼾睡，終日慵臥的懶漢卻嫌絨毛的枕頭太硬。（朱生豪等，
2001: 153）

疲倦的身體可以在硬石塊上打鼾，懶人睡在鴨絨枕上還
嫌太硬。（梁實秋，1967a: 105）

Or, if there were a sympathy in choice,

War, death, or sickness did lay siege to it,

Making it momentary as a sound,

Swift as a shadow, short as any dream,

Brief as the lightning in the collied night,

That, in a spleen, unfolds both heaven and earth,

And ere a man hath power to say, 'Behold!'

The jaws of darkness do devour it up:

So quick bright things come to confusion. (*A Midsummer-Night's Dream*, I, i, 141-49)

或者，即使彼此兩情悅服，而戰爭，死亡，或疾病侵害着它，使它像一個聲音，一片影子，一段夢，一陣黑夜中的閃電那樣短促，在一剎那間它展現了天堂和地獄，但還來不及說一聲"瞧啊！"，黑暗早已張開口把它吞噬了。光明的事物，總是那樣很快地變成了混沌。（朱生豪，1997: 14）

再不然，如果姻緣美滿，戰爭、死亡、疾病，便要來圍攻，使得這一段姻緣如聲音一般的暫，如影子一般的快，如任何夢一般的短，又如黑夜中電閃一般的急，突然間，展露了整個的天地，在人還來不及說"看呀！"的時候，黑暗的巨口早已把它吞沒了：璀璨的東西是這樣快的趨於毀滅。（梁實秋，1967b: 30）

三段引文中，有明喻（"Swift as a shadow, short as a dream"）、隱喻（"If you can look into the seeds of time …"）、[37] 擬人（"weariness can snore upon the flint …"），譯起來都比較容易。因為不管是明喻、隱喻還是擬人，都在語義層次上運作；而各種語言通常都能在語義層次上呼應，其中包括事物、概念的呼應和某一程度的對等。[38] 因此，一般說來，翻譯意象時緊跟語義就相去不遠了。[39] 由於這緣故，在英詩漢譯的過程中，意象的存真率往往較高。以莎劇為例，卞之琳、朱生豪、曹未風、梁實秋、孫大雨等譯者，彼此的譯筆雖有高下之分，但在他們的譯本中，意象的失真率一般較低。

說"意象的失真率一般較低"，言外之意是：語音效果的失真率較高——甚至最高。莎士比亞的"Swift as a shadow, short as a dream"，不管譯為"快如影，短如夢"，還是"疾如影，短如夢"，還是"快如影子，短如夢幻" ……以意象翻譯的標準衡量，都算及格；雖然三種翻法會有優劣之分。可是，如果意象中的 /s/、/ʃ/、/ɪ/（swift、shadow、short）[40] 有特別的語音效果，構成詩義的一部分，語音效果就不易翻譯了。[41]

怎麼不易呢？先談較簡單的例子：

But such a form as Grecian goldsmiths make
Of hammered gold and gold enamelling.

(Yeats, "Sailing to Byzantiaum", 27-28)

And now a gusty shower wraps
The grimy scraps
Of withered leaves about your feet (Eliot, "Preludes", I, 5-7)

And at the corner of the street
A lonely cab-horse steams and stamps.
And then the lighting of the lamps. (Eliot, "Preludes", I, 11-13)

第一例的"goldsmiths"、"hammered gold and gold enamelling"中，/gəʊld/ 在兩個"gold"中交響，/'æm.ə/ 在"hammered"（/'hæm.əd/）和"enamelling"（/ɪˈnæm.ə.lɪŋ/）中交響。第二例的"wraps"和"scraps"，既擬聲，又押韻。末行的"steams [/stiːmz/] and stamps [/stæmps/]"以 /st/、/z/、/s/、/m/ 交響；讀者不但見景物之形，也聞景物之聲。這些語音效果，翻譯時都不易討好。譬如趙羅蕤（趙羅蕤等，1997: 25），把第二、三段譯成：

現在是伴隨着風帶來的陣雨裏捲着

枯葉的那些滿是污垢的

殘葉堆在你的腳邊

而街的拐角處

一隻孤零零拉着出租車的馬在吐着蒸氣跺着蹄。

然後是燈盞都亮了起來。

原詩的擬聲效果就難以傳遞。

再看較複雜的例子：艾略特《聖灰星期三》（"Ash Wednesday"）的精彩片段：

> Blown hair is sweet, brown hair over the mouth blown,
>
> Lilac and brown hair;
>
> Distraction, music of the flute, stops and steps of the mind over the third stair,
>
> Fading, fading; strength beyond hope and despair
>
> Climbing the third stair. (III, 17-21)

> Where shall the word be found, where will the word
>
> Resound? Not here, there is not enough silence
>
> Not on the sea or on the islands, not
>
> On the mainland, in the desert or the rain land,
>
> For those who walk in darkness
>
> Both in the day time and in the night time
>
> The right time and the right place are not here

> No place of grace for those who avoid the face
>
> No time to rejoice for those who walk among the noise and deny the voice. (V, 11-19)

在這兩節詩中，豐繁的語音交響變化，不但加強了語義效果，本身也是醉人的音樂，叫讀者一聽難忘。在第一節，第一行的"Blown"與"blown"呼應，第一、二行的"brown"與"brown"呼應；第一行的"blown"以頭韻 /b/ 和輔音 /n/ 先後與"brown"呼應；第三行的"stops"與"steps"以頭韻"st-"、輔音"-ps"彼此呼應；第二行的尾韻"hair"、第三行的尾韻"stair"、第四行的尾韻"despair"、第五行的尾韻"stair"彼此呼應。同時，第一行和第二行的"Blown hair"、"brown hair"、"brown hair"同中有異、異中有同，彼此又在呼應。

在第二節，第一、二行的行內韻"found"與"Resound"呼應；第四行的行內韻"mainland"、"rain land"彼此呼應；第六行的"night time"與本行的"day time"呼應，又與第七行的"right time"呼應；第七行的"right time"與本行的"right place"呼應；第八行的行內韻"place"、"grace"彼此呼應，又與尾韻"face"呼應；第九行的行內韻"rejoice"、"voice"彼此呼應。眾音交響中，又有"大同"的單詞在主旋律之下"小異"，呼應間產生張力，使詩的音樂變得更細緻：第二行的"silence"（/'saɪ.lənts/）和第三行的"islands"（/'aɪ.ləndz/），驟聽像兩個押陰性韻（feminine rhyme）[42] 的詞；其實前者的結尾輔音是清輔音（voiceless consonant），後者的結尾輔音是濁輔音（voiced consonant）；兩個輔音在稍微偏離全韻的剎那間奏出一

點點的不和諧，產生語音的張力。同樣，第九行的"rejoice"（/rɪˈdʒɔɪs/）、"voice"（/vɔɪs/）、"noise"（/nɔɪz/）驟聽似乎相同，細聽也有分別："rejoice"和"voice"的結尾輔音是清輔音 /s/；"noise"的結尾輔音是濁輔音 /z/。結果讀者聽畢"rejoice"，在"noise"一詞將要結束的剎那，慣性地期待另一個清輔音 /s/，入耳的卻是一個濁輔音 /z/；期望落空後，尾韻"voice"即將結束的剎那，讀者慣性地期待另一個濁輔音 /z/，入耳的卻是一個清輔音 /s/，期望再度落空。於是，在"期望 /s/——期望落空——期望 /z/——期望落空"的過程中，讀者得到美學上的驚喜和欣悅。[43] 面對這麼精密、這麼繁富的語音群，即使高手，也恐怕要躊躇再三、殫思極慮了。[44]

由此可見，從事英詩漢譯的人雖不必像孔子和諸葛亮那樣，知其不可為而為之，卻已經與孔子、諸葛亮相去不遠：知其不易為而為之。

注釋

[1] 這裏所謂的"途徑"，自然不是指所有的途徑。譯詩的途徑眾多，即使掛萬，仍會漏一、漏十、漏百……。

[2] 如果細分，梁、王、夏、余的語言又各有不同。

[3] 這裏不用"白話"一詞，因為"白話"一詞會引起讀者誤解，以為譯者要百分之百的"白"，不可以活用文言資源。其實，出色的現代漢語，基調雖然以口語為基礎，但作者或譯者每能活用古典文學的豐富資源（其中包括文言作品），創造多姿多采的書寫媒體。

[4] 原詩為拜倫長篇敘事詩《恰爾德·哈洛爾德遊記》（*Childe Harold's Pilgrimage*）第四章第 179-184 節。

[5] 原詩為拜倫長詩《唐璜》（*Don Juan*）第三章第 86 節裏面的讚美詩。

[6] 原詩為拜倫長篇敘事詩《恰爾德·哈洛爾德遊記》第一章第 13 節主人公所唱的歌。

[7] 比如說，第四行的"靈保"使人想起屈賦；第五行的"和親策"使人想起中國漢朝與匈奴的外交。這類詞彙用諸希臘，是文化的錯配，給人非驢非馬之感。

[8] 米爾頓由於模仿拉丁語史詩風格，結果招致艾略特嚴厲而不公允的批評："... Milton writes English like a dead language."（"……米爾頓所寫的語言，仿佛是死語言。"）參看 Eliot 1957: 141。

[9] 說得準確點，是"四四駢文"。

[10] 四字成語在散文中用得恰當，每能與白話相濟，增加文字弛張伸縮的變化，唸起來莊穆諧協；在現代詩創作或翻譯中，四字節奏用得恰當，也能與白話相濟；不過四字成語太"熟"，在求新（新穎、新鮮）標準嚴於散文的詩中，怎樣才用得恰當，無疑是一大挑戰。傅東華的這段漢譯，還有另一弱點：九行詩中，竟有六行同押一韻（"上"、"剛"、"膀"、"囊"、"藏"、"放"）；如果把第二行有介音"u"的"裝"（zhuāng）和第八行有介音（也可稱為"韻頭"）"i"的"漾"（iàng，由於 "iàng"前面沒有聲母，《漢語拼音方案》寫成"yàng"）也算進去，則九行中有八行同押一韻；不僅語音單調，而且氣勢一到韻腳就窒礙不前，完全表達不出跨行、無韻、長句等特色在原詩所產生的長虹貫日式效果。當然，嚴格說來，"裝"、"漾"的韻母彼此不同，兩者的韻母又與"上"（shàng）、"剛"（gāng）、"膀"（bǎng）、"囊"（náng）、"藏"（cáng）、"放"（fàng）的韻母有別，即使視為押韻，也不是全韻。儘管如此，韻母相同的韻腳或韻母相近的類韻腳（英語不妨稱為"quasi-rhyme"）在九行之中密集，無可避免地與米爾頓的史詩風格大相逕庭。

[11] 漢語偶爾也可以採用插入句，但漢語容納插入句的空間遠遜於英語或其他歐洲語言。

[12] 關於這點，筆者在〈以方應圓——從《神曲》漢譯說到歐洲史詩的句法〉、〈兵分六路擒仙音——《神曲》長句的翻譯〉、〈歐語漢譯與

[13] 說這兩行半是"短語",其實有點"名不副實",因為這個"短語"並不短。

[14] 第二節的主句是"Many a road and track / [...] Suddenly now blurs, and in they sink." 主句本身是個並列複合句,由兩個並列分句(co-ordinate clause)組成:第一個並列分句是"Many a road and track / [...] Suddenly now blurs";第二個並列分句是"in they sink";兩個並列分句由一個連詞"and"連接。

[15] 語出《荀子・勸學》:"昔者瓠巴鼓瑟,而沉魚出聽。"

[16] 漢語也有倒裝法。黃慶萱的《修辭學》第九章,就有詳盡的論述。參看該書頁 783-820。不過就倒裝的彈性而言,漢語(無論是古代漢語還是現代漢語)遠遜於英語。關於這點,下文談米爾頓《失樂園》的句法時會有進一步的討論。

[17] 梁實秋譯名。朱生豪譯為"量罪記"。

[18] 說"fifty"(/ˈfɪf.ti/)"速度較快",是因為這一詞有兩個唇齒摩擦音(labial-dental fricative)/f/ 和一個短元音(short vowel)/ɪ/,唸起來所需時間較少。

[19] 細加分析,我們還會發現,這行詩共有六個音節,組成三個音步(feet),每個音步是一個抑揚格(iambus 或 iamb);整體言之,就是抑揚三步格(iambic trimeter)的一行("Are ˈnine | and ˈfif | ty ˈswans"),速度一伏一起一伏一起一伏一起,中節而安穩,與詩義合作無間。

[20] 二元對立(binary opposition 或 binarism)是結構主義常用的術語。參看 Cuddon 1992: 89; Culler 1975: 14-16; 126-27; 225-27。

[21] 由於葉慈用了倒裝法,"nine"和"fifty"之間多了個音節"and",結果句子的"重量"增加,給人凝重的感覺。這種技巧,林肯於 1863 年在美國賓夕凡尼亞州蓋提茨堡國家烈士公墓落成典禮上演說時用過。林肯演說的第一句是這樣的:"Four score and seven years

ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal."(http://showcase.netins/net/web/creative/lincoln/speeches/gettysburg.htm)林肯不說"Eighty-seven"而說"Four score and seven",結果句子的力量大增,用來掀動風雷,至為恰當。相反,"Eighty-seven"音節太少,就像"fifty-nine"在葉慈的詩中一樣,出口即逝,難以掀動下文。

[22] 撇開 1005 行的插入句不談,就一般的英語句法而言,1004 行後半部和 1006 行應該寫成"and have the power / To destroy destruction with destruction"。"and"在句中是個轉折連詞(adversative conjunction),是"while [we]"的意思。

[23] 這行也可以譯成"以毀滅毀滅毀滅",不過原詩的"destroy"唸起來既然與派生名詞"destruction"有別,為了表示二者之別,譯成"以毀滅摧毀毀滅",效果較佳。

[24] 對偶效果因五言節奏,因"如"和"在"的呼應而變得更突出:"鮭魚|騰躍|如瀑布,鯖魚|雲集|在海洋"。說成"鮭魚騰躍的瀑布,鯖魚擁聚的海洋",就會減少對偶效果。此外,原詩沒有"雲"的意象,以"雲集"譯"crowded"也欠準確。

[25] 余光中漢譯"Second Coming"這一關鍵詞組時,也勝過袁可嘉。"Second Coming"固然指基督再度降臨、重臨或復臨;但原文既沒有明言基督,譯文通常不應該提前洩密,"把貓兒從袋子裏放出來"(let the cat out of the bag)。這一原則,在翻譯這首詩的時候尤其重要,因為詩中的"Second Coming"具反諷意味,借用基督教典故影射現代,指的是另一種"重臨":重臨的不是基督,而是第二節第四行的"a vast image out of Spiritus Mundi",即結尾前一行的"rough beast"。第二節第四行至末行的描寫,是"rough beast"重臨的景象。袁可嘉的"基督重臨"不但局限了原文的意義和聯想空間,而且有褻瀆神聖之嫌;余光中的譯文則緊貼原詩,保留了原作的反諷效果和想像空間。

[26] 以"And"啟行或啟句的例子,在《聖經》裏比比皆是;也有使節奏

[27] 變得舒徐的效果。譬如欽定英譯本《聖經・撒母耳記上》第 31 章的 13 節之中，以 "And" 字開頭的佔了十節。參看 *The Holy Bible*, 2 Samuel, chapter 31。

[27] 五言或七言節奏用非其所，會在韻律上破壞作品的和諧。

[28] "五十九隻" 雖然也可以讀成三字頓和一字頓 "五十九｜隻"。但唸起來前一拍要容納三個音節，未免太急驟；後一拍只有一個音節，未免太緩慢；勉強要兩個緩急相差太大的音步相接，畢竟有點彆扭。視 "五十九隻" 為四字頓，雖然也說得過去，但四字頓要在一拍中唸完，也嫌太驟，一般都唸作兩個二字頓。

[29] 文言用得恰當，能與白話相濟。梁實秋、王力、余光中的散文，都有文白相濟的例子。這一技巧，在詩中同樣可以採用。文白相濟，可以出現在詞彙層次，也可以出現在節奏層次；在大多數的情形下，是在詞彙、節奏層次同時發揮作用。

[30] 原文為 "Imagery as a general term covers the use of language to represent objects, actions, feelings, thoughts, ideas, states of mind and any sensory or extra-sensory experience"（Cuddon 1992: 442-43）。

[31] 根據 Cuddon（443）的分類，還有訴諸心智（the intellect）的抽象（abstract）意象。不過本文的焦點在於具體意象，抽象意象姑且不談。

[32] 聽覺意象往往與聲韻相疊，譯起來比較困難；在此姑且不談。

[33] 曹植一名的威妥瑪拼音為 Ts'ao Chih，漢語拼音為 Cao Zhi。龐德拼音的出處，不得而知。

[34] 說 "還原為漢語"，是因為作品可能是曹植某一首詩（或某一首詩的片段）的意譯、撮譯或重寫。

[35] 筆者漢譯。

[36] 據龐德自述（孫紹先、周寧，1989: 744-45），有一次，他在巴黎地鐵車廂出來，一連看見五張 "美麗的面孔"。其後寫成此詩。當年，巴黎的地鐵站陰暗潮濕，幾張美麗的面孔突然出現，叫龐德想到濕黑枝幹上的花瓣。這首詩是意象派（Imagists）經典之作，一直為學者津津樂道。作品沒有用 "is" 或 "is like" 一類喻語；只把第一行和第二行並列（juxtaposed），創造蒙太奇（montage）效果。根據《史序

版縮略牛津英語詞典》（*The Shorter Oxford English Dictionary on Historical Principles*），"apparition" 一詞，有八個定義，第七定義始見於 1601 年，是今日常用的定義："*spec.* An immaterial appearance as of a real being; a spectre, phantom, ghost. (The sense now current.) 1601"（84）。杜運燮採用的，也是這一定義。其實，在這首詩裏，龐德用的是第一定義："The action of appearing, or becoming visible 1525"；或者第六定義："That which appears; an appearance, *esp.* if remarkable or unexpected; a phenomenon 1481"。龐德所用的定義，與第二定義（"*Astr.* The first appearance of a star, etc. after disappearance or occultation 1556"）、第三定義（"The manifestation of Christ; the Epiphany … -1703"）、第四定義（"*Astr.* Visibility, *esp.* of a star, planet, or comet 1601"）呼應。

[37] 隱喻又稱暗喻。如要細分，這一比喻又可稱為借喻，因為在本體 "time" 和喻體 "seeds" 之間沒有 "is"、"are" 一類喻詞。有關比喻的分類，可參看黃慶萱 2002: 321-53。

[38] 在語義層次上，當然也有不可譯的現象。不過，大致說來，語義層次的可譯程度高於語音層次。這一問題，下文會有討論。

[39] 翻譯詩歌中警策的意象時，直譯往往勝過意譯，更勝過熟極而流的成語或套語。也就是說，翻譯意象時通常宜 "生" 不宜 "熟"，因為翻譯這類原文時，保留新穎的修辭效果比其他考慮重要。

[40] 斜體為筆者所加。

[41] 一首詩的意義，至少有兩個層次：語義層次、語音層次。有關這點，可參看黃國彬 2003: 41-59。在莎氏的意象中，/s/、/ʃ/、/ɪ/ 以語音強調或暗示速度，的確是詩義的一部分。

[42] "feminine rhyme" 又譯弱韻。參看鄭易里、曹成修 1984: 498。

[43] 對於詩的音樂有敏銳感覺的讀者朗誦這些詩行時，大概只覺音聲動聽，一時還來不及如此分析。出色的音樂像出色的繪畫一樣，入耳觸目的一刻，會以整體效果在意識或下意識層面叫聽者、觀者喜悅；至於整體效果由甚麼成分組成，聽者、觀者當時未必知道，也不必知道。知性的分析，是樂評家、畫評家的職責。當然，如果聽者、觀者

立志當作曲家或畫家，情形就有不同：這時候，他們也得分析喜悅之
所自來；然後設法偷師，作曲或繪畫時把偷來的武功付諸實踐。
[44]　有關語音如何難譯，參看 Wong 2006: 89-97。

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BOOK REVIEW

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Of Renewed Interest:
The Early History of Translated Fiction in China

Leo Tak-hung Chan

Patrick Hanan. *Chinese Fiction of the Nineteenth and Early Twentieth Centuries*. New York: Columbia University Press, 2004. 285pp. ISBN 0-231-13324-3.

To be exact, the present review deals with half a book, though the subject tackled should be accorded book-length treatment. The "half a book" refers to the four essays Patrick Hanan wrote on the subject of "Chinese fiction of the nineteenth and early twentieth centuries, particularly its relationship to the Chinese and Western traditions", as collected in the present volume. Within such a framework, Hanan surveys the following: the translations of Western missionaries residing in China in the nineteenth century; the Chinese translation of Edward B. Lytton's *Night and Morning*, the first non-religious novel rendered into Chinese; three pieces of translated fiction appearing in the newspaper *Shen bao* in the 1870s; and two vernacular (as opposed to classical language) translations published at the beginning of the twentieth century. References are made, in a fifth essay, to Lu Xun's translations of Andreyev's "Silence" and *The Red Laugh*, but these works are of interest not in themselves, but as indications of the likely influences that the Russian writer exerted on the writing of "Medicine" and "Diary of a Madman". As far as the present reviewer is concerned, however, worthy

of attention are the dozen translations that Hanan examines in some depth in the four essays.

The "missionary novel" that Hanan refers to in his "The Missionary Novels of Nineteenth-Century China" is a nomenclature covering both original writings and translations, though other than Gützlaff's and Legge's novels most of the works discussed in this essay are of the latter category. Hanan gives a listing of the translations by Ferdinand Genähr, William Burns (well-known for his translation of *The Pilgrim's Progress*), Mary Harriet Porter, Griffith John, Timothy Richard, among others. Much fascinating firsthand material is unveiled here, and one hopes that Hanan could provide readers with a closer examination of the texts cited, many of them not readily available to the ordinary reader without access to the libraries Hanan visited. One would like to ask, for instance, How is the collaboration between a foreigner and a Chinese assistant reflected textually? Nevertheless, Hanan does offer perspicacious analyses of some notable aspects of these missionary translations: their reliance on a Chinese collaborator, their possible uses, and the shift in the narrative method over time from the earlier translations to the later ones.

Detailed, incisive analysis is applied to Jiang Qizhang's translation of *Night and Morning*, the "first novel translated into Chinese" in the essay's title. Hanan expatiates at the outset on his two-pronged methodological tool:

> The variation among translations can be described in general terms as ranging between two pools, preservation in all respects and assimilation in all respects. By *preservation*, I mean the attempt of the translator to replicate—or at least represent, so far as possible—all of the discernible features of the original work ... By *assimilation*, I mean the translator's modification of the original into a form with which the general reader is familiar. (90; italics mine)

After close examination of the translation's style, tone, language level and treatment of cultural references, Hanan concludes that Jiang's translation can be said to have leaned toward the assimilative (or, as some of us might prefer, domesticated or naturalized) mode. But the problem, one which Hanan is well aware of, is the weird admixture of Western personalities, metaphors, manners and customs with Chinese ones in the same text. How did the reader, for instance, react to a story in which Napoleon and the Daoist immortal Li Tieguai appear (or are mentioned) together? Doesn't Hanan's analysis reveal the inadequacy of the preservative vs. assimilative distinction and of the many binary oppositions (foreignization/domestication, free/literal) on the basis of which much translation research has proceeded?

The third essay, "The Translated Fiction in the Early *Shen Bao*", applies the same sort of analysis with reference to three nineteenth-century translations, those of (part of) *Gulliver's Travels*, "Rip Van Winkle" and (part of) *The Pacha of Many Tales*. Quite a number of peculiarities are again pointed out—peculiarities in the narrative mode, in the blending of incompatible cultural material from East and West, though the conclusion is that they are more assimilative than Jiang's translation of *Night and Morning*. They are even more so when placed in comparison with Lin Shu's translations (like those of *David Copperfield* and *Ivanhoe*). Taking together the second and third essays, one sees Hanan attempting to set up a continuum between the two extremities of preservation and assimilation modes, at different points on which individual translations of the nineteenth century can stand. Quite contrary to the expectations of many a Lin Shu scholar, Lin Shu's translations, singled out for discussion in the latter part of the essay, are situated at the "preservationist" end among the five works chosen for analysis.

In "The Second Stage of Vernacular Translation" Hanan turns his attention to the translations of two French novels into vernacular Chinese

in the early years of the twentieth century: Liang Qichao and Luo Pu's 1902 rendition of Jules Vernes's *Deux ans de vacances*, and Zhou Guisheng's 1903-06 rendition of du Boisgobey's *Margot la balafrée*. Hanan slants his discussion toward an explication of the formal and structural impact of these translations on fiction-writing in China, especially the introduction of Western narrative techniques; there is correspondingly less concern with the strategies deployed in translating alien cultural material. What both translations reveal is the extent to which narrative innovations (seen for instance in the novels of Wu Jianren) were achieved through borrowing from Western methods introduced through the translations. Incidentally, the replacement of the narrator by the translator that Hanan highlights is a point debated earlier by translation scholars like Theo Hermans (1996) and Guiliana Schiavi (1996).

In these four essays, through textual analyses of close to a dozen translations—of a kind which, to the reviewer's mind, the works in question have never been subjected to—Hanan seems bent on identifying each of the translations of the period as either assimilationist or preservationist. Thus he helps correct the oft-held misconception that all Chinese translations at the time tended towards the eradication of cultural references in the original text, or their replacement by slipshod equivalents in the Chinese context. As pointed out above, Hanan's evaluation of Lin Shu's translations also departs from the commonly held view that they are Sinicized, acculturated, or even adaptive. One likely reason why such misconceptions have arisen is that much research on Lin Shu has been carried out at the impressionistic level. Obviously more incisive exegetical study is needed to enable us to better appreciate earlier translations (like those of the nineteenth century) currently kept in museums, archives, and closely guarded lofts of libraries.

It is a pity that Hanan does not dwell on translated fiction in literary Chinese during the period in question. Given his extensive knowledge

of Chinese vernacular fiction as it evolved from the Song-Ming period onwards—as evidenced by his landmark studies *The Chinese Short Story: Studies in Dating, Authorship, and Composition* (1973) and *The Chinese Vernacular Story* (1981)—Hanan is no doubt in a unique position to assess the contribution of the vernacular translations to the development of the early modern Chinese novel. However, of even greater importance is the question of how translations in the classical language interacted with those in the vernacular, and how both related to dialect translations which showed up in different parts of China. Furthermore, the history of early fiction translation in China would be entirely different if all the different "streams" of translations were taken into account. With reference to Hanan's fourth essay, one must note that translations of Sherlock Holmes stories had already appeared in the late nineteenth century. Zhang Xinde and Ding Yangdu's classical language translation of four Sherlock Holmes stories, for instance, was published as early as 1896-97, antedating the Zhou Guisheng translation that Hanan discussed. The strict segregation of Chinese fiction through the ages into the *wenyan* and *baihua* streams is perhaps no longer tenable from the more inclusive narratological perspective of our time.

In spite of the dissenting points raised here, Hanan's book does translation historians a great service by showing the way forward, and it should fuel interest in uncovering more of the early history of translated fiction in China. Through probing into a number of catalogs compiled a century or so ago which are not readily available to researchers, Hanan has unearthed much useful information concerning nineteenth-century Chinese translations of English fictional works. (Parallel work on the English side, dealing with nineteenth-century translations of Chinese literary and philosophical works into English, has been admirably done by Norman Girardot [2002], James St. André [2003] and Lauren Pfister [2004] only recently.)

Methodology-wise, Hanan has adopted a Translations Studies approach, equipped with an arsenal of terminology now familiar to scholars in the field. In fact, Hanan himself says as much in Chapter 4, when he makes reference in a footnote to Gideon Toury's *Descriptive Translation Studies and Beyond* (104). All in all, the four essays on translated fiction in *Chinese Fiction of the Nineteenth and Early Twentieth Centuries* provide the springboard for more comprehensive research on the subject, nicely supplementing a series of groundbreaking publications in the past decade, including David Pollard's *Translation and Creation: Readings of Western Literature in Early Modern China 1840-1918* (1998), Guo Yanli's *Zhongguo jindai fanyi wenxue gailun* (A Brief History of Early Modern Chinese Translated Literature, 1998), and Tarumoto Teruo's extensive statistical analysis of translated fiction in the late-Qing and early Republican period as presented in several articles in Japanese. Hanan's essays deserve to be read for what they reveal of a fascinating but under-researched subject that awaits the attention of translation critics and historians.

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Leo Tak-hung Chan is Professor of Translation at Lingnan University. His articles have appeared in *Harvard Journal of Asiatic Studies, TTR, Babel, Across Languages and Cultures, The Translator, Comparative Literature Studies, META, Journal of Oriental Studies* and *Asian Folklore Studies*. His recent books include *The Discourse on Foxes and Ghosts* (University of Hawaii Press, 1998), *Masterpieces in Western Translation Theory* (co-edited, City University of HK Press, 2000), *One into Many: Translation and the Dissemination of Classical Chinese Literature* (Rodopi, 2003) and *Twentieth-Century Chinese Translation Theory: Modes, Issues and Debates* (John Benjamins, 2004).

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